

July/August 2012  
Volume 38, Number 1



A Publication of  
National  
Stereoscopic  
Association, Inc.

3-D Imaging Past & Present

# STEREO WORLD

**Olio of  
Oddities**

**Under Glass**

**Headless  
Queen**



**MR. W. S. WOODIN'S OLIO of ODDITIES  
POLYGRAPHIC HALL.**



# '50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

## Dangerous Fun on a Handcar

**B**ruce Hodgson of Ontario, Canada provided this interesting set of views, which capture the adventures of a group of boys who, as he puts it, were “free-riding an abandoned handcar on a spur track down a hill, ending on a dirt mound.” Mr. Hodgson was actually the photographer of these views, using his trusty Kodak Stereo camera. The slides were shot in the 1950s, and are Kodachrome in gray cardboard mounts with red edges.

He relates, “These slides were in sequence, with the boys pushing the car back up the grade for each picture and me repositioning myself. They were playing a dangerous and illegal game, and I was encouraging them!”

It looks very dangerous indeed, but I have to admit it also looks a bit fun! I'm glad no one was hurt. 📷📷

*This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the “golden age” of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.*

*If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [strwld@teleport.com](mailto:strwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.*

*As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.*





# STEREO WORLD

A Publication of  
National Stereoscopic Association, Inc.



## NSA Board of Directors

Al Sieg, *Chairman*

Phyllis Maslin Martha A. McCann

William Moll Larry Moor

Russell Norton Ernie Rairdin

Brandt Rowles Leonard A. Walle

Ray Zone

## NSA Officers

Lawrence Kaufman, *President*

John Bueche, *Vice President*

H. Lee Pratt, *Vice President*

Ronald Gold, *Vice President, Development*

Wolfgang Sell, *Vice President, Activities*

Carol Super, *Vice President, Development*

Robert A. Schreiber, *Treasurer*

## Stereo World and Web Staff

John Dennis, *Editor*

Lawrence Kaufman, *Contributing Editor*

Ray Zone, *Contributing Editor*

Mark Wilke, *Art Director*

Sylvia Dennis, *Subscription Manager*

Mat Bergman, *Web Master*

## How to Reach Us:

### NSA Membership and Stereo World Subscriptions

(New memberships, renewals & address changes)

P.O. Box 86708, Portland, OR 97286

e-mail: [strwld@teleport.com](mailto:strwld@teleport.com)

### Stereo World Editorial Office

(Letters to the editor, articles)

5610 SE 71st Ave., Portland, OR 97206

(503) 771-4440

e-mail: [strwld@teleport.com](mailto:strwld@teleport.com)

### Stereo World Advertising

(Classified, display and insert ads)

5610 SE 71st Ave., Portland, OR 97206

(503) 771-4440

e-mail: [strwld@teleport.com](mailto:strwld@teleport.com)

## NSA Regions

Please contact your regional Director  
for information about local events or NSA  
activities. See current list at:

[www.stereoworld.org/about.php](http://www.stereoworld.org/about.php)

## Stereoscopic Society of America

(Affiliated with the

National Stereoscopic Association)

Les Gehman, Membership Secretary

3736 Rochdale Dr., Fort Collins, CO 80525

(970) 282-9899

e-mail: [les@gehman.org](mailto:les@gehman.org)

## Stereo World on the Web

[www.stereoworld.org](http://www.stereoworld.org)

Volume 38, Number 1 • July/August 2012

## 2 Editor's View

Comments and Observations

by John Dennis

## 3 Corrections

## 4 The Headless Queen in the Car Park

Revered by the Tudors, Revived by the Georgians,  
Buried by the Luftwaffe

by Dr. Geoffrey Parnell

## 9 The Society

News from the Stereoscopic Society of America

by Ray Zone

## 11 Alain Derobe

## 12 Under Glass

A Small World in the Third Dimension

by Ringo Schneider

## 18 NewViews

Current Information on Stereo Today

by David Starkman & John Dennis

## 19 Ann Rutherford

1917–2012

## 20 Transformers: The Ride 3D

by Lawrence Kaufman

## 24 An Olio of Oddities

W. S. Woodin's Polygraphic Performances

by Paula Fleming

## 28 "A Pleasant Change from the Routine"

West Point Cadets Visit Philadelphia's

Centennial Exposition

by Sarah J. Weatherwax

## 32 Ray Bradbury

1920–2012

## 34 Classified

Buy, Sell, or Trade It Here



### Front Cover:

The comic actor William S. Woodin as a demure young lady at a train station from Paula Fleming's article "An Olio of Oddities – W.S. Woodin's Polygraphic Performances."

### Back Cover:

Close-up of the playfield of the pinball game Medieval Madness, from "Under Glass – A Small World in the Third Dimension" by Ringo Schneider.

(Stereo by Ernö Rotter)



## The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

*Stereo World* (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2012, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to *Stereo World* is part of NSA membership.

Annual membership dues: \$32 third class US, \$44 first class US, \$44 all international memberships. Annual memberships include six issues of *Stereo World*, a plastic lorgnette viewer, and a membership directory.

Member, International Stereoscopic Union



# The Other Elizabeth

We're confident that there was some good stereoscopic coverage of the recent London festivities celebrating the Diamond Jubilee of Queen Elizabeth II, but an article in this issue is about a search for the *first* Queen Elizabeth—or at least for a wood carved likeness of her body that once sat astride a horse in a Tower of London tableau. The strange history of this particular Elizabeth is traced in Dr. Geoffrey Parnell's intriguing article "The Headless Queen in the Car Park."

"Thousand Islands" in Vol. 36 No. 5 provides a good idea of the research and images in the book.

## Inside Pinball

Ringo Schneider's article "Under Glass – A Small World in the Third Dimension" provides in-depth proof of the international appeal of collecting and restoring pinball machines, in this case from a German perspective. These relics of the days when arcade games involved physical objects are ideal subjects for close-up stereography, from the imaginatively designed playfields to the mazes of switches and wires underneath. (The next stereoscopic challenge in this "small world" could be a 3-D video made from the point of view of the ball as it rolls along curving rails, through gates and into bumpers and flippers while lights flash and bells ring.) To experience some of these classic games in the U.S., check out the nonprofit Pinball



Hall of Fame in Las Vegas at [www.pinballmuseum.org](http://www.pinballmuseum.org).

## iPhone YouTube Viewer

The potential for hand held digital 3-D viewing grew a little more with the recent introduction of this elegant looking iPhone pair viewer from the Japanese electronics company Sanwa. Unlike current phone viewers, this one holds the phone instead of attaching to it. With any luck, viewers for larger pairs on iPad type retina displays will follow. No word yet about export from Sanwa. 📱

## Editor's View

Comments and Observations

by John Dennis

Views from the London Stereoscopic Company, Hepworth Dixon and James Davis Burton help illustrate this article by the former Keeper of Tower History at the Royal Armouries, Tower of London, author of previous *Stereo World* features "Old Views Shed New Light on the Tower of London" (Vol. 35 No. 6), and "A Day to Remember and A Day to Forget" about the 1992 Windsor Castle fire in Vol. 36 No. 3.

## Indie Stereo Book A Winner

The Independent Publisher Book Award (the "IPPY") is the first book awards program open exclusively to indie book publishers and is intended to bring increased recognition to the thousands of exemplary independent, university, and self-published titles published each year. One recent winner is NSA member Tom French, whose book *River Views* received a Silver Medal for Best Regional Nonfiction Book in the Northeast at the recent IPPY Awards in New York City. The lavishly stereoview illustrated book about the "Thousand Islands" section of the St. Lawrence River was reviewed in Vol. 37 No. 2, page 26. His article "A.C. McIntyre – First Photographer of the

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, *Stereo World* Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

## Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

- ☐ U.S. membership mailed third class (\$32).
- ☐ U.S. membership mailed first class for faster delivery (\$44).
- ☐ All international memberships (\$44).
- ☐ Send a sample copy (U.S. \$6.00, all other \$7.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_



## National Stereoscopic Association

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.





This magnificent stereo view shows the interior of Linn's Gallery, Point Lookout with a clerk behind the counter, which holds both a Beckers-style and a Brewster viewer. Behind the clerk, the wall is filled with images from Lookout Mountain, including shots of Lulu Lake and several photographs of Union officers posing at Point Lookout.

## Corrections

### The Perils of Publishing

In our previous issue, a key view was inadvertently omitted from the article "Perils of Photography at Point Lookout" (page 36) by Jeffrey Kraus and Bob Zeller. Shown here is the interior view of Linn's Gallery which is mentioned in the article text on page 37 and should have appeared near that reference.

### Another Promontory detail

David Rousar reminds us that the name of the famous photographer who took one of the most famous last spike pictures was Andrew J. Russell not Alfred. Perhaps Mr. Luker [Letters, Vol. 37 No. 5] was thinking of photographer Alfred Hart who was also at the last spike ceremony. Many of Hart's photos and stereoviews are reproduced in Mead Kibbey's 1996 book *The Railroad Photographs of Alfred A. Hart, Artist*.

### Donor

NSA member Van Beydler was accidentally omitted from the list of donors in Vol. 37 No. 6, for which we apologize and thank him for his donation.

### One N or Two?

Eagle-eyed readers may have noticed what appears to be a major discrepancy in Rich Ryder's review of Hitler's photographer's memoirs in our previous issue on page 33. Throughout the piece, the name of the photographer, Heinrich Hoffmann, is spelled with a double "n" while on the cover shown in the promotional picture from the publisher, it appears with just the single

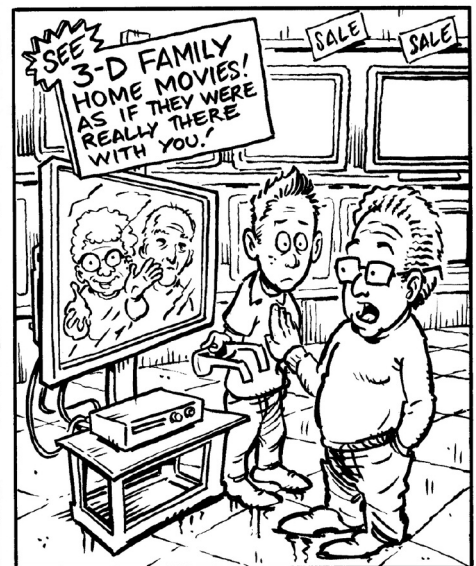
consonant. What's the deal here? Oddly enough, it's the *publisher's* error! The photo shows an early version of the cover, and while the actual cover is identical in all other respects, they did manage to correct the spelling to the proper double "n" before it hit the bookstores. 📖

## GONE MADDD

by AARON WARNER  
3-D by Ray Zone



"NO, THANKS. I BARELY SURVIVE THE HOLIDAYS WITH THEM."



"NO, THANKS. I BARELY SURVIVE THE HOLIDAYS WITH THEM."

www.cartoonistsforhire.com

www.ray3dzone.com



# The Headless Queen in the Car Park

Revered by the Tudors

Revived by the Georgians

Buried by the Luftwaffe

by Dr. Geoffrey Parnell

A short distance from Buckingham Palace, in Stable Yard, stands the sumptuous edifice of Lancaster House, a palace begun in 1825 for the then Heir Presumptive to the Throne, Frederick, Duke of York. At the north-west corner of the house, beneath the car park, lies a sealed corridor and in that passage stands a riderless horse, with an attendant in an ante-room a few yards away. Somewhere nearby is believed to be the headless figure that once sat upon the horse; one of England's most celebrated monarchs.

Although this sounds like an extract from the *Mummy Returns*, think again—it is true! Seventy years have now passed since mortal eyes have seen these man-made figures.

Fig. 1. The wooden head of Queen Elizabeth carved in 1780 by Messrs Howarth to a design supplied by Benjamin Wilson. © Royal Armouries



But what are they, and how did they become entombed in such an unlikely location? Such questions were considered carefully by the late Martin Holmes, former Assistant Keeper of the London Museum, in a paper published by the Society of Antiquaries in 1960, but much remained unresolved. Recent research, however, carried out by the present author, has produced a good deal of new evidence, thereby allowing the full story to be outlined for the first time.

The saga began in the summer of 1779 with the outbreak of war between Great Britain and Spain when, according to Herbert Randolph, in his *Life of General Sir Robert*

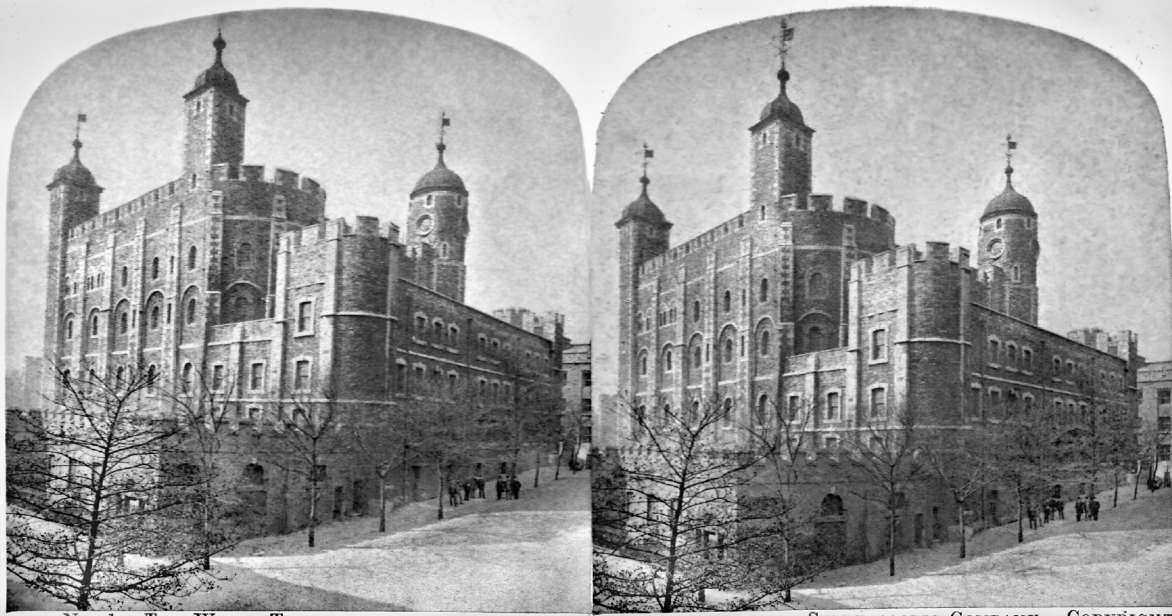
Wilson, it was determined that an equestrian figure of Queen Elizabeth I "properly accoutred and attended by a page" should join the parade of other English monarchs known as the Line of Kings in the Horse Armoury at the Tower of London. The intent was clearly to evoke the patriotism associated with Elizabeth's supposed speech to her troops at Tilbury, Essex, before the repulse of the Spanish Armada in 1588. Randolph goes on to say that "the execution of the work was entrusted in Wilson. He gave great attention to the work and finished it in a manner very superior to that in which all the other figures were done; it was

Fig. 2. The interior of the Spanish Armoury in 1836 from an illustration in the Penny Magazine. The Elizabethan tableau can be seen at the far, south, end of the upper floor of the former Ordnance storehouse.





VIEWS IN THE TOWER OF LONDON.



No. 1—THE WHITE TOWER.

STEREOSCOPIC COMPANY. COPYRIGHT.

PHOTOGRAPHED UNDER THE DIRECTION OF MR. HEPWORTH DIXON.

resolved, therefore, that the group should be placed in the Spanish Armoury where the arms and implements from the Armada were deposited". The Wilson referred to was Sir Robert's father, Benjamin, a well-known portrait painter and student of chemistry and a noted expert on electricity who, amongst other things, was partly responsible for having lightening conductors placed

on St Paul's Cathedral. Significantly, in the Tower context, he was a contract painter to the Office of Ordnance, the official military supply department responsible for the Tower Armouries, and it is from the

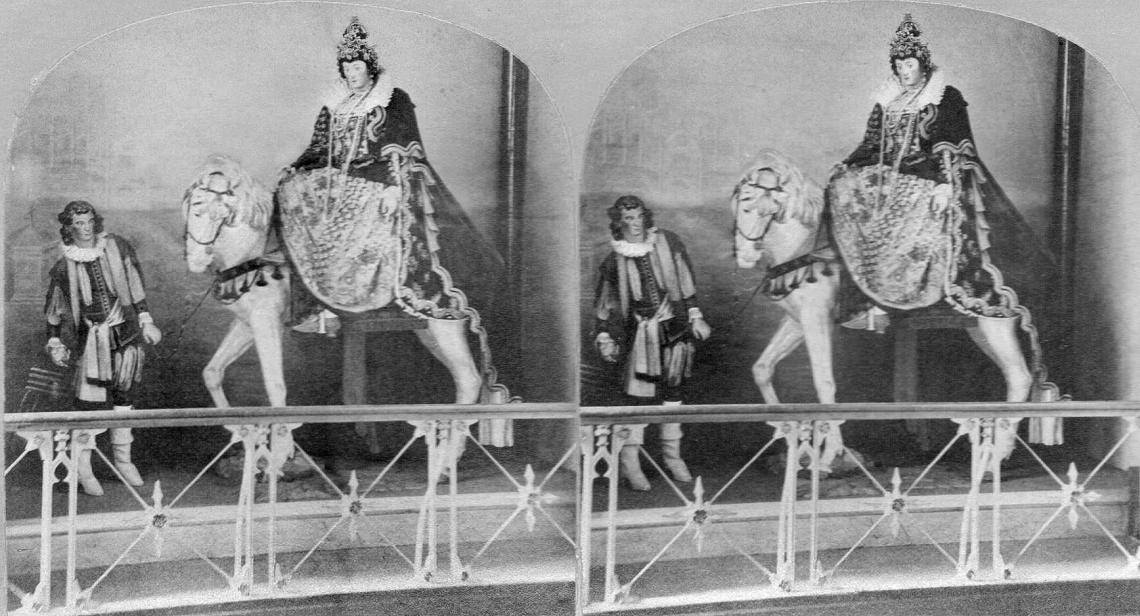
internal records of the Office that the order to commission and manufacture the ensemble can be traced.<sup>1</sup>

On 9 November 1779, the Board of Ordnance ordered that the room where the Spanish Armoury was displayed—in a storehouse constructed in 1699-1701 to the south-west of the White Tower—should be fitted up for the Elizabeth tableau (Fig. 2). In July 1781, it was reported that all was finished and bills submitted. Surprisingly, the account of

Fig. 3. Hepworth Dixon VIEWS IN THE TOWER OF LONDON No. 1, "The White Tower." The south-east corner of the White Tower in about 1875. The crenellated building in the foreground is the Horse Armoury erected in 1826. The two upper rows of openings in the White Tower light the original Norman chapel and the crypt on the floor beneath housed the Spanish Armoury from 1837.

Fig. 4. The earliest known stereoscopic view of the Elizabethan tableau is this view taken by the London Stereoscopic Company in about 1870 (No. 533. in their Views of London and its Vicinity series). The tableau is seen at the western end of the White Tower crypt where it was placed in 1837 with the banner depicting the medieval St Paul's Cathedral in the background. The Queen is seen mounted on the horse made by Gringling Gibbons for the effigy of Charles II in 1685. The railing in the foreground is part of the 1837 fit out of the crypt that included ornate mouldings to the underside of the ceiling vault and pilasters on the walls.

VIEWS OF LONDON AND ITS VICINITY.  
(Registered.)



By the London Stereoscopic Company,  
54, Chancery Lane, & 110 & 108, Regent Street.



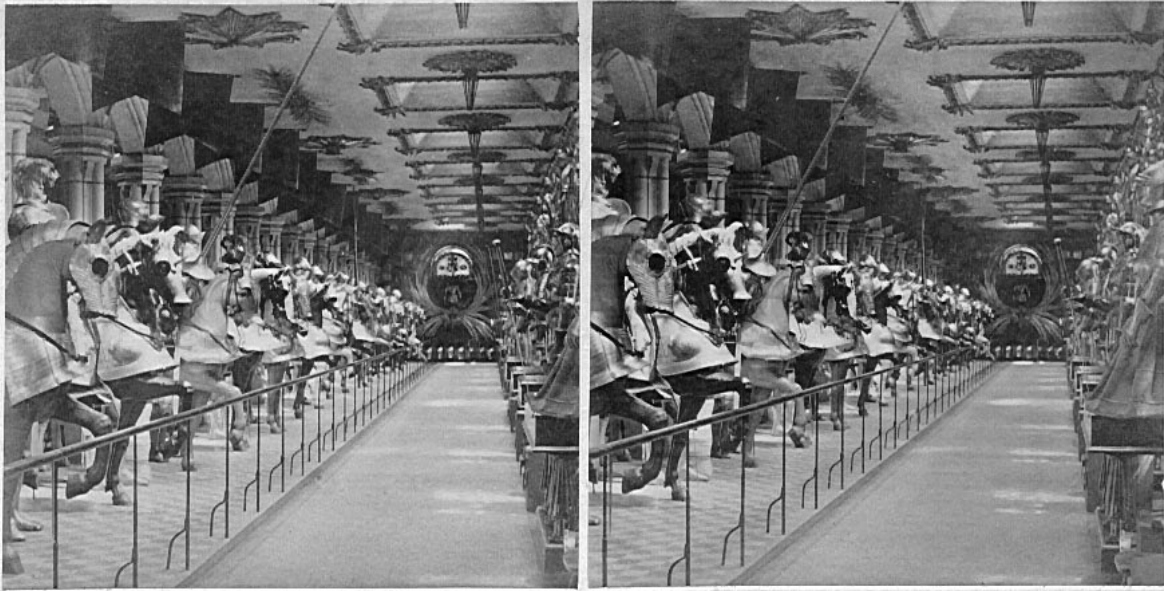


Fig. 5. No. 6. in James Davis Burton's first series of *THE TOWER OF LONDON* issued in 1868, showing the interior of the Horse Armoury looking east with the Line of Kings on the left hand side of the picture.

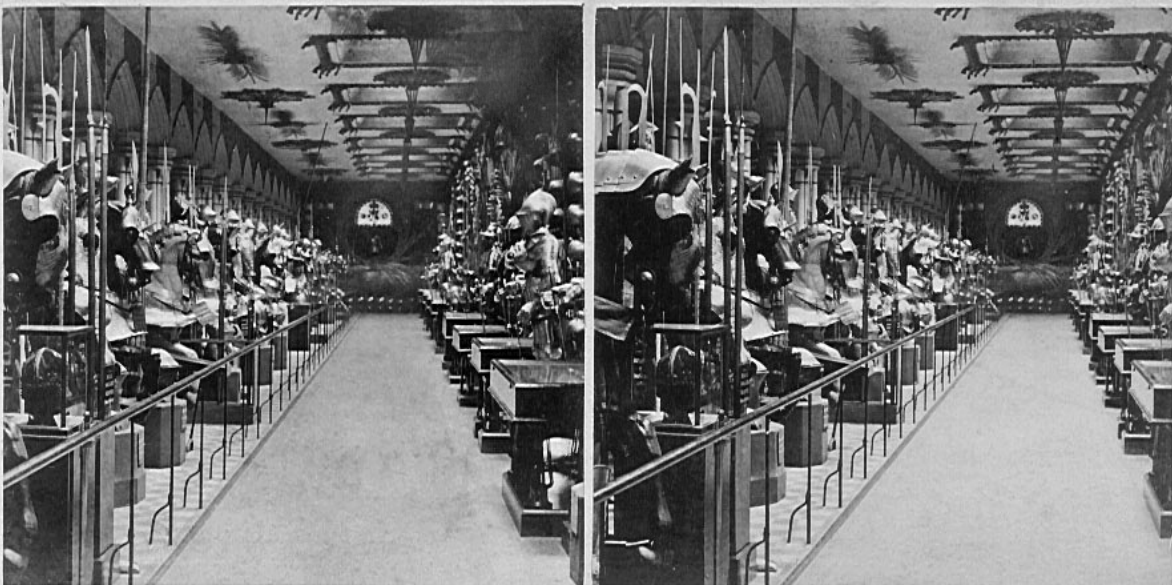
£153.6s.6d for the tableau was not presented by Wilson, but by a certain Benjamin Langlois, possibly the brother of the well-known London cabinet-maker, Pierre Langlois. The most expensive items are the bills settled with a Mr and Mrs Howarth for carving the wooden horse and the head and hands of the Queen and the page at a price of £61.10.00 while a Mr Delamaine of New Street received £62.03.06 for providing the

horse furniture and "embroiding the Queens Mantle & petticoate" besides "many trinkets". Mr Whitfield of the Covent Garden Playhouse (i.e. the present Royal Opera House) received a smaller sum for "Making Dresses & finding several articles for [the] same". In addition, Langlois claimed

coach fares for bringing the dresses and their makers to the Tower, and for his own expenses in travelling to "Hatfield", presumably Hatfield House in Hertfordshire, where perhaps the great Cecil portraits of Elizabeth were viewed for inspiration.

Despite Langlois' input, it was clearly Benjamin Wilson who was responsible for the project overall, as revealed in a second bill dated 7 August 1782, in which the painter claimed £21 for his endeavours. This included "Making the General

Fig. 6. No. 6. in the second series that Burton issued in 1870 after the antiquarian and dramatist, James Robinson Planché, obtained permission to alter and update the Horse Armoury display in 1869. This image was almost certainly captured on 14 July 1870 when the *Armouries Issue and Receipt Book* informs us that Burton was back at the Tower "to photograph the Armoury" that is seen here without the banners that Dr. Samuel Meyrick mounted over the figures when he rearranged the tableau in 1826.





design, contriving the Dresses & setting the Patterns for the Embroiduring" as well as four months "attendance on the carvers & other workmen to direct how the several parts should be executed". That the design was subject to some adjustment is evidenced by reference to another carver, a Mr Collett, who spent seven days at the Tower under Wilson's supervision "correcting the carving of some of the principal parts".

The finished effect seems to have been received with general acclaim. One of the earliest visitors to record an impression was William Hutton of Derbyshire who, in 1785, described how "Surprise and pleasure operated in the same moment, when a person suddenly drew up a curtain, and presented to view, the figure of Queen Elizabeth in full size and royal dress. She wears, under the robe, a breastplate of polished steel. Her horse is completely comparisoned, which she is going to mount, to take command of her troops at Tilbury Fort. A little page in armour, stands at the horse's head, with her helmet, watching with the most striking attention, the nod of the majesty to receive it. The whole is well executed, but the page is admirable. Perhaps the copy of the queen was intended for a beauty, more than likeness. The figure possesses, what the original only intended"

Critical comment first appeared in 1823 when the authors of *The Percy Anecdotes* wrote that Elizabeth could never have worn the armour in a sitting position, and that while the fluted breast plate and the *garde-de-reins* [rear skirt] belonged to her father, the armour for her arms dated from the time of Charles I. The great armour expert, Dr Samuel Meyrick, who was shortly to begin re-arranging the Horse Armoury at the Tower along scholarly lines, supplied this accurate information. As a result the group was re-presented, with new attire for the queen being purchased in 1827 and a sixteenth-century leather jerkin for the page the following year. A contemporary publication describes the new image, with Elizabeth seated on her horse and "arranged in imitation of the splendid habiliments in which she rode to St Paul's, to return praise and thanksgiving to the Almighty for her deliverance from Spanish thralldom".



Fig. 7. The display in Lancaster House depicted the arrival of the Elizabethan group at the entrance to the Royal Exchange in London after the defeat of the Spanish Armada in 1588.

Meyrick, however, remained unimpressed, dismissing it as "renovated mass of falsehood".

Further changes were implemented during the next few years. In 1831 the armoury was officially renamed Queen Elizabeth's Armoury and in 1837 it was transferred to the crypt of the White Tower (Fig. 3). It was probably at this time that a new painted backdrop was provided, placing the group in front of old St Paul's Cathedral (Fig. 4). In 1872 the queen was given another new dress, an alteration that did little to impress the writer Augustus Hare who dismissed her with the sentence that "The Armoury is closed by a ludicrous figure of Elizabeth on horseback, as she is supposed to have appeared at Tilbury Fort".

Photographs dating from the 1860s show the tableau in detail. Of particular interest is the attitude of the horse, with head turned to its near side, looking downwards. This is significant, for among the ten surviving seventeenth-century horses from the Horse Armoury at the Tower (Figs. 5 & 6) there is one of almost identical posture. This, the smallest and finest of the group, is believed to have been made by the famous English carver Grinling Gibbons for the effigy of Charles I which, together with a carved face, Gibbons was awarded the sum of £40 in January 1687. The carver had been con-

tracted to provide another, presumably larger, horse and face for the effigy of Charles II at the same rate in June 1685. Unless, therefore, the horse made for the Elizabethan tableau slavishly copied the 1685 example, it may be supposed that the beast featured in the early photograph is, in fact, the work of Grinling Gibbons. The exchange probably occurred in 1827 when it was decided to show Elizabeth in a mounted position.

After the Armoury was dismantled in 1883 the group of figures embarked on a series of moves about the upper floor of the White Tower, before being returned to the crypt in 1907. This was only a temporary stabling for 24 January 1916 they departed the Tower for a sojourn at Lancaster House, the new home of the London Museum.

The tableau was exhibited in the basement of the great house against a new painted backdrop evoking the group's arrival outside the Royal Exchange (Fig. 7). In 1936, lack of space saw the horse and page taken off display and moved into the subterranean passage, while the queen was disrobed and partly dismantled – her head placed in a box in another part of the museum.

During the Blitz events took a dramatic turn when the north-east corner of Lancaster House was severely shaken by an enemy land-mine (an





Fig. 8. Frank Gardiner's impression of the Ordnance Office barge approaching the Tower in about 1770. The 45ft long vessel was built in 1707 by the shipwright John Loftus and together with a sumptuous fit out cost over £400. It was decorated with the carved emblems of the Ordnance and the Duke of Marlborough, the Master General of the Ordnance, and classical motifs. The craft remained in service until 1855 when the Office was dissolved by Act of Parliament; it was eventually broken up four years later.

aerial bomb that had a timer, which delayed the explosion). As a result, in August 1943 the Tower Armouries were advised that the Elizabethan group was lying among the debris of the explosion and would have to

remain there for the duration of the war. On 7 February 1947, the eminent archaeologist W. F. Grimes, as Director of the London Museum, wrote to the Tower to say that, apart from the head of the queen and the jacket of the page, the group "is buried in the refilled part of our bomb-damaged area". Also entombed were the banner depicting St Paul's Cathedral and a "Portion of the State Barge painted with the Arms of the Ordnance"—reference to the stern board of an ornate barge made for the Duke of Marlborough in 1707 and another loan from the Tower (Fig. 8). Sir James Mann, Master of the Armouries, wrote back asking Grimes "Is it really impossible for an experienced excavator like yourself to extricate at a later date, the horse and the portion of the barge". What, if any, reply the great archaeologist offered is not known.

The last word on the subject came from Martin Holmes in a letter to Sir James Mann on 4 February 1958, in which he states "Only yesterday I learned that one member of our present staff actually saw the horse after the bombing. He even tried to shift it... He thinks the workmen simply let everything collapse atop it, filled up with rubble, stamped it down and made a concrete car park above so the lower strata should not

Fig. 9. Headless author trying to promote the recovery of the headless queen on the pages of the *Guardian* newspaper of 8 December, 1997. After the police ordered the removal of our small group from the car park it was decided to crop the photograph and concentrate on the Victorian photograph instead. My head was removed to provide immunity, but the plan turned into a farce, for the reporter named me in the article anyway! Faced with a threat to remove my official Home Office pass I calmed the waters by providing a nice "chatty" article for the glossy Civil Service Newsletter. Salad days!



be beyond possibility of excavation some day if got at sideways from the basement or the area". This tantalising suggestion indicates that the vault was entered from the area, or sunken passage, surrounding the house, and a blocked entrance in this location could be confirmed by a simple site inspection.

Lancaster House, used by government for conferences and official receptions, is not the most accessible of locations. When I attempted merely to stand on the car park for a photo opportunity with the *Guardian* newspaper I was frustrated by a policeman who, having listened to the account of the buried figures beneath his feet, commented laconically "really Sir?" and moved me on. Disbelieved and dismissed, I duly complied.

A bizarre photo of me holding a picture of the Elizabethan tableau appeared in the *Guardian* on 8 December 1997 (Fig. 9) and provoked a good deal of further press and public interest, but a subsequent attempt to revive interest on the occasion of the 400th anniversary of the Virgin Queen's death in 2003 came to nothing. Thus, in 2011, my proposal, like the statue of Queen Liz, remains buried.

*Dr. Geoffrey Parnell is a former Keeper of Tower History at the Royal Armouries, Tower of London, and a former English Heritage Inspector of Ancient Monuments. He has undertaken numerous excavations at the Tower between 1973 and 1984 and has subsequently written and published widely on the archaeology and history of the site, and its buildings and institutions. Dr. Parnell is a Fellow of the Society of Antiquaries.*

## Note

- 1 The relevant entries of the Board are found in their surviving Minute Books now housed in the collections of the National Archives at Kew, London. They are WO47/94, f. 348; WO47/98, f. 158; WO47/99, f. 311; WO 47/100, f. 214. The payments for artificers' works are found in WO51/299, ff. 19-20 & WO51/306, f. 70. 📖



# Feline Print Folio

.....  
*"Jupiter's Moons Glow-in-the-Dark" by Evan Wallace is a stereo painting on a single canvas photographed here with a flash.*  
 .....



The Feline Print Folio, with Craig Daniels acting as Circuit Secretary, is relatively small with 9 members, but very active and the work shared is highly innovative and creative. Two recent views sent around in the Folio by Evan Wallace (SSA member #952) are an excellent case in point.

Evan sent around two photographic stereo views of the same artwork that originated as a stereo pair of

acrylic paintings on a single canvas. Wallace claims this "radiated 3-D painting" is a stereographic "first" and, given the unusual nature of its production, he may well be correct.

Titled "Jupiter's Moons 'Glow-In-The-Dark,'" Evan created the paint-

ings using "Special" acrylic pigments that have glow-in-the-dark phospho-

rescent pigments mixed in to the painting base. These inks are called "interference fluorescent phos-

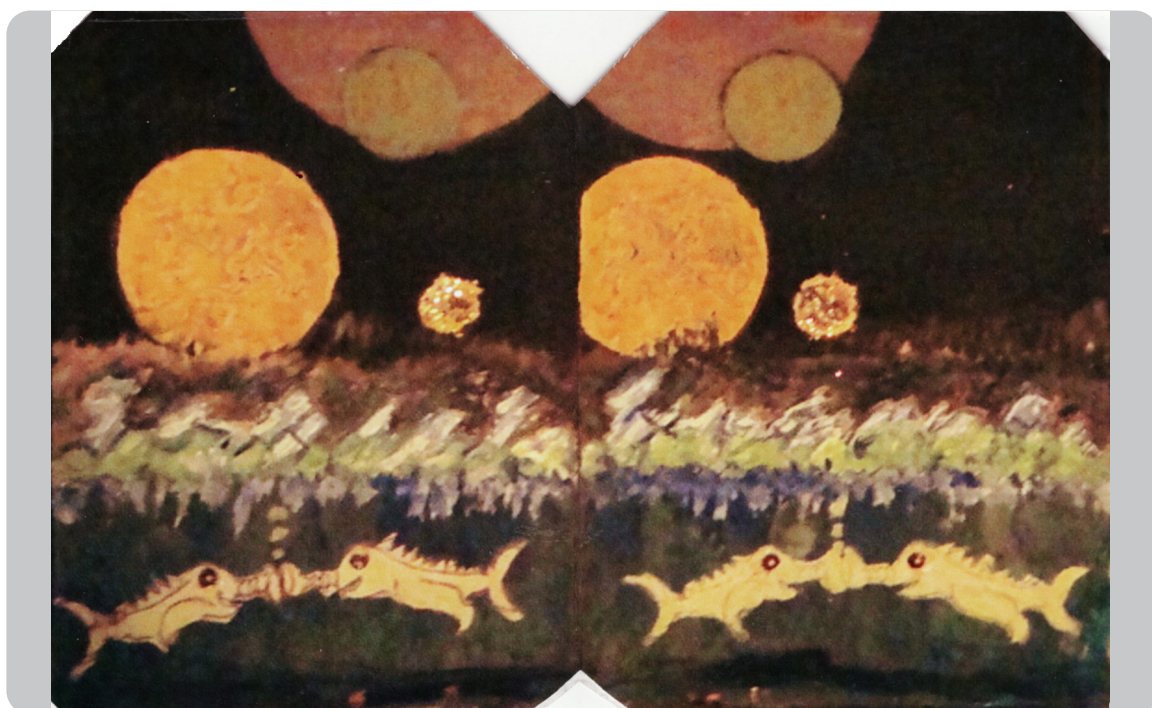
phorescent, opalescent acrylics." Wallace also mixed in white and

## The Society

News from the  
Stereoscopic Society of America

by Ray Zone

.....  
*This second view of Wallace's painting was photographed in complete darkness with only the phosphorescent paint to give it light. [Cross-viewing can help fuse the moons above the horizon.]*  
 .....

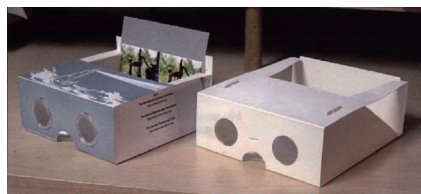




**Bastendorf area and Coos Head:** Jetties are a good place to see and photograph the generation and dissipation of passing waves in profile. This stereo "hyper" view conveys a greater sense of depth than we'd normally see, such as in the clouds beyond the major feature of Coos Head here, or in the froth of those waves. That's because the lenses of the stereo camera/s were widely separated for this shot and their shutters nicely synchronized. If you visit this spot, do be careful when climbing over the huge rocks that are set hard against the Jetty. The name of Coos Head's unique sandstone outcropping is "Tunnel Point", due to its naturally formed tunnel. By some accounts it was used and perhaps modified for defense during WW-II and in the 1920s to build the jetty, but it's now partially filled. On top of Coos Head to the north is a Coast Guard tower with a good viewing area. CPD Cat: 08-51-01d (Bastendorf Series - rev: 05-08-2012) - Lat:43.35N; Long:124.34W



The "T5" format invented by Craig Daniels is a study card with textual matter above the five inch wide stereo view.



Daniels made a rigid stereoscope (left) for viewing the five inch wide T5 format cards. The prototype on the right was made in the 1980s for a company called "The Added Dimension."

clear varnish to double shellack the painting. All paint was applied to a 2' by 4' fine stretched and primed canvas.

The first stereoview of Evan's depicts a conventional photograph of the stereo-paired painting. As a student of astrophysics, Evan notes that the image depicts 'kissy' fish-toids reventilating methaned water on one of Jupiter's four giant frozen moons.

Wallace's second view of the painting was shot using a tripod in total darkness. "I was able to capture my 3-D painting from radiated 'glow-in-the-dark' phosphorescent pigments!" he wrote. "I have not seen my technique done, in any 3D format." The only light available was that coming off the painting itself. For photography Evan used a Sony 12.1 megapix-

el digital camera with a Zeiss 12.8 lens, and no flash at a 4 plus or minus exposure.

Feline Folio members were definitely intrigued by Evan's stereo "first." "Very surreal," commented David Lee, succinctly. "Amen: a SSA First, Evan!" wrote Craig Daniels, "and luv the 'kissy fish'!! You must have had that phosphor paint really pumped to get an exposure." "I love the stereo paintings, and the phosphorescent pigments bring an added zest," wrote Charles Barnard.

## T5 – A New Format for Stereoview Cards

In addition to serving as Circuit Secretary for both the Feline and Letterbox Folio, which uses a compact format for digitally-produced stereoview cards which he devised, Craig Daniels is an inventor who continues to devise new strategies for stereographic display. A recent invention of Craig's for "a simple, easy to produce, one-sided format" is a routine for trimming, windowing and composing what he calls the "T5" format using Stereo Photo Maker.

The T5 format doesn't lend itself to adding a "verso" to the card back but it is an effective attempt by Daniels "to get away from expensive traditional stereoscopes with pris-

matic lenses. Another incentive is how nicely '6x13' formats work when printed to the standard 4x6 inch photo print."

Daniels notes that stereoviews in the form of "study cards,"

using a printed area above the stereo pair itself for additional information, have a venerable tradition as with the Edinburgh Stereoscopic Atlas of Human Anatomy. This solution also eliminates the necessity of turning the view card over for the information. Daniels has worked with 5 inch wide (and smaller) formats for stereoviews commercially for some time and has long proposed it as "an affordable 'people's format'" for years.

For viewing the T5 format, Daniels has manufactured a rigid stereoscope available from him at [viewster@charter.net](mailto:viewster@charter.net) or from Berezin Stereo Photo Supplies at: [www.berezin.com/3d/flatcardviewer.htm](http://www.berezin.com/3d/flatcardviewer.htm).

## Avian "Red" Folio

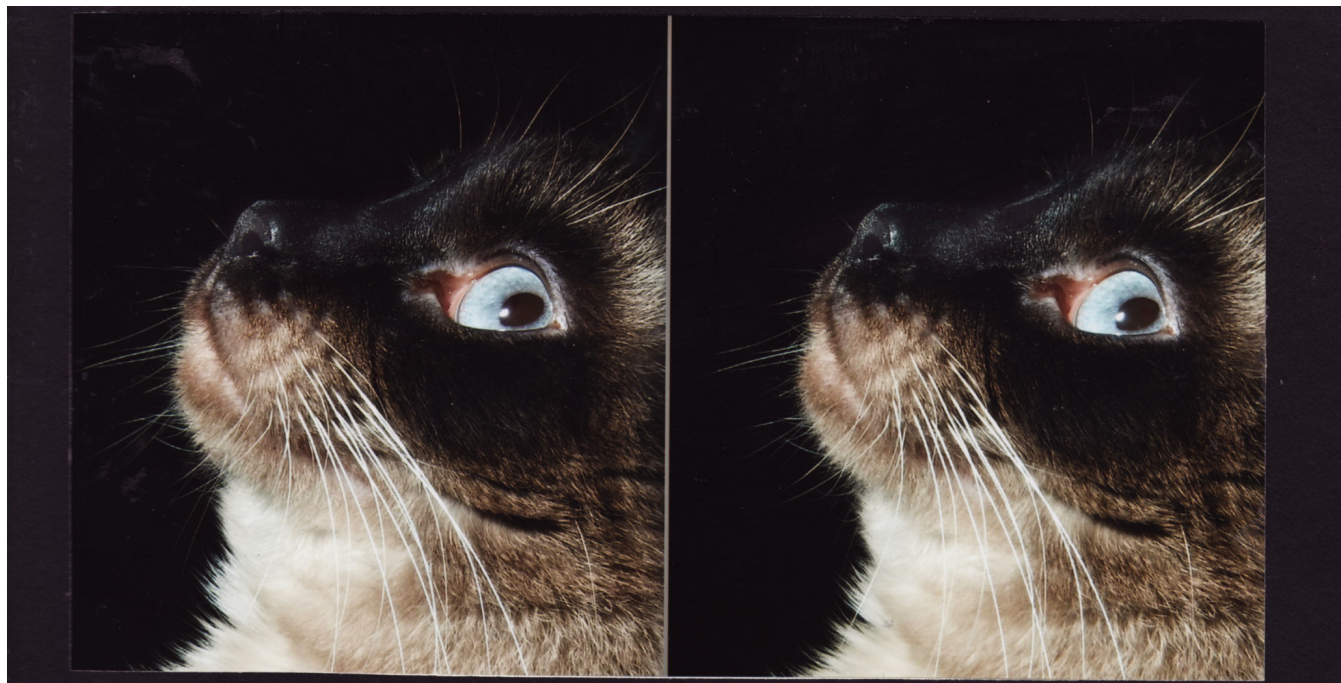
Avian Folio Circuit Secretary David Goings has jump-started the folio with a new 'reboot' that he is calling "Red." With 10 active members this folio features highly accomplished work in a variety of styles and genres.

A recent view that turned up in the Avian Red Folio by Lynda Nygren is a dramatic lesson in the use of the new Cycloptical Macro

*The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.*

*Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, [les@gehman.org](mailto:les@gehman.org)*





adapter combined with the Fuji W3 3-D camera. Titled "Dora Watching," the view is crisp and vibrant in showing a Siamese cat in vivid close-up. "This was a 'lucky test shot,' wrote Lynda, "when I first got my close-up adapter and was experimenting with off-camera flash. Side lighting achieves a black background and prevents retinal reflections. It is a challenge to image those 'blue eyes'."

### How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in *Stereo World* magazine and, according to the Membership Rules of the Society, is also "responsible for trying to keep

"Dora Watching" was shot by Lynda Nygren using the Cycloptical Macro attachment on the Fuji W3 3D camera.

the Society functioning effectively and harmoniously." Folio secretaries and any member of the NSA interest-

ed in the SSA are encouraged to contact Ray via email at: [r3dzone@earthlink.net](mailto:r3dzone@earthlink.net). ☞

## An Olio of Oddities (Continued from page 27)

### Notes

- 1 *Illustrated London News*, Feb. 9, 1856, p. 158 recalling his premiere in Oct. 1852
- 2 Johann Kaspar Lavater (1741–1801) Swiss poet and physiognomist.

### Credits

Thanks to Rusty Norton for allowing us to publish some of his stereos of Woodin. Thanks also to Mary

Rogers for transcribing parts relating to Woodin from Scott and Howard's *Reminiscences*.

### Bibliography

- anon., "Mr. W. S. Woodin," *The Players: A Dramatic, Musical and Literary Journal*, Feb. 9, 1861, vol. III #59
- "Folly Theatre," wikipedia entry
- Furniss, Harry, "Single-Handed Entertainers," *The Windsor Magazine*, vol. 25, Dec. 1906-May 1907, p. 485-492.
- "Polygraphic Hall," *Notes & Queries*, Oct. 25, 1902, p. 331-332
- Scott, Clement and Cecil Howard, *The Life and Reminiscences of E.L. Blanchard* (With notes from the Diary of W.M. Blanchard), 1891.
- Newspapers:
- ~Edinburgh Evening Courant
  - ~Illustrated London Times
  - ~Illustrated News of the World
  - ~Illustrated Times
  - ~Times [London]
- U.K. Census records for 1851, 1861, 1871, 1881
- U.K. Probate records for Woodin, 1888
- Woodin, William S., *Woodin's Whimsies: Satiric, Comic, and Pathetic*, London: 1868 ☞

## Alain Derobe

Alain Derobe died unexpectedly on March 12, 2012. Alain was the French stereographer behind Wim Wenders' *Pina* and recently finished working on *Astérix and Obélix: God Save Britannia* to be released in October 2012. Since his diploma from the École nationale Louis-Lumière in 1958, he worked on more than 20 movies as D.O.P. and from 1992 as stereographer.

Alain Derobe was a founding member of the A.F.C. (Association Française des Directeurs de la photographie), and the former president

of UP-3D (association des professionnels de l'image en 3D Stéréo). Alain Derobe is on the "3D People" short list, on IMDB, and on the French Wikipedia. The "Méthode Derobe" on your iPhone, the convergence setup methode called "Méthode Derobe" was devised by Alain Derobe and has been implemented in the small but very useful iPhone app known by many stereographers and called "Stereographer". Details of the method are given on Cine3D (in French, but with nice easy-to-understand videos). ☞



# Under Glass

## A Small World in the Third Dimension

by Ringo Schneider

On the 25th and 26th of April, 2009, approximately 100 Fans of the international pinball scene met for the German Open Pinball Championship in Saxonian Wilsdruff near Dresden.

Approximately 70 pinball machines were moved into the show—with an average weight of 100 Kilograms you could say dragged—by the pinball fans. Sporting adventurous names like *Star Trek the Next Generation*, *Creature from the Black Lagoon* or *The Adams Family*, each creates an imaginary world with blinking lights and piercing, often loud noises with the object of gaining millions of points with the silvery steel ball. The player dives into this bizarre alien world and moves in it via this ball, just like we can submerge into stereo photos and seem to be in a long lost world.

I call one such pinball machine, *The Adams Family* (known to fans as TAF), my own. This created a good enough reason to explore the space

behind the glass via 3-D photography in order to give you an understanding of the world of pinball and its players and to depict the parallels between the hobbies.

The pinball machine originates from the word pinball, developed in 1871 by Montague Redgrave, based on the game Bagatelle played since 1836 and similar to what we know as pool. The first actual pinball machine was built in 1880 by the Sicking Manufacturing Company. It was called *The Log Cabin* and had three of the components modern pinball machines still have:

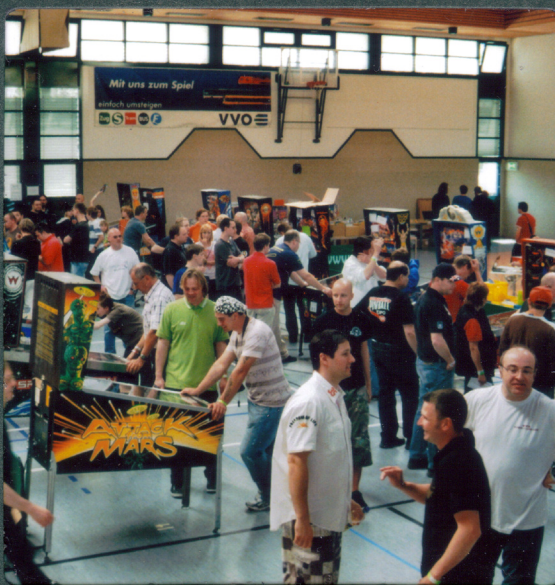
1. A playfield that's angled toward the player so if he doesn't act the ball rolls out of play.
2. Pins around the holes that either guide the ball away from a hole or into a hole.
3. A spring mechanism that feeds the ball into the game. (And of

course coins had to be inserted to activate a ball.)

It's possible that Charles Wheatstone sought relaxation from his research work in 3-D vision, (published in 1838) by playing Bagatelle, or perhaps David Brewster played. Pinball as well as stereo photography have a similar long tradition and are subject to the same ups and downs in popularity. The following names are intertwined with pinball history: Harry Williams, The Gottlieb Brothers, Raymond T. Maloney and John J. Sloan, who in 1929 mass produced a long forgotten pinball machine that sold for \$100 USD each.

Chicago became the "Mecca" of the pinball machine industry. Here Maloney founded the well known Bally Manufacturing Company that developed and built the *Ballyhoo*. In the first seven months the *Ballyhoo* sold 50,000 units for \$16 USD each.

Pinball fans with their machines at the 2009 German Open Pinball Championship in Wilsdruff, Germany. RBT X4B. (All stereos by the author except as noted)







*Susanne masters the lunar missions in the Apollo 13 game. RBT X4B.*

In Europe the first machines appeared in a London pub called The White Horse Inn in 1939.

The pinball machines called *Rainbow* and *Diamond Table* were copied from American originals. The Leipzig fair in the fall of 1933 gave visitors a choice of 10 different pinball machines. Just one year later, the Tura company founded by Heinrich Santelmann of Berlin and named after the *Tura Ball* machine (developed by C-M. Schwarz based on the American *Rainbow* machine), organised the first German championship

in Tura pinball with a prize of 1,500 Reichsmark.

As in stereo photography, the development of the pinball machine continued. The TILT mechanism was invented to prevent ferocious players from jolting and banging the machine. The first TILT mechanism was mechanical, then an electric switch which worked with mercury was added. The TILT pendulum is a free swinging pendulum in a metal ring. It touches the ring when the pinball machine is lifted or banged

fiercely and an electric circuit is closed to automatically end the game. In modern pinball machines the sensitivity of the TILT pendulum as well as the consequences for the game can be modified so the game can be stopped at once or after a set number of warnings.

Nick Nelson, a worker at the Bally Company, invented the bumper. These mushroom like towers now appear on every playfield. If the ball hits the plastic ring on the bottom of the bumper it earns points and the mechanism is triggered, flinging the ball away from the bumper. If a number of bumpers, which are mostly illuminated, are near each other, the ball is flung back and forth between them with loud banging and flashing of colored lights like fireworks.

In 1941, pinball machines were banned as gambling devices in the USA. Winning a free game credit in the *Rock-Ola* model, developed in 1935, was not what the opponents of gambling liked to see. The Bally Company had produced the *Rocket* in 1941, which gave out coins after a certain amount of points, and pinball machines were declared illegal gambling. New York mayor Fiorello La Guardia destroyed several machines himself with a hammer and 11,000 were destroyed in New York alone.

*The improved game of Bagatelle by Montague Redgrave. A precursor of today's pinball machines.*

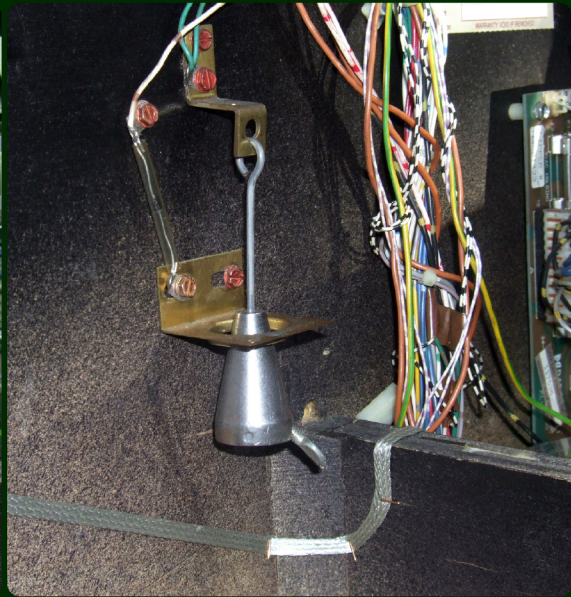
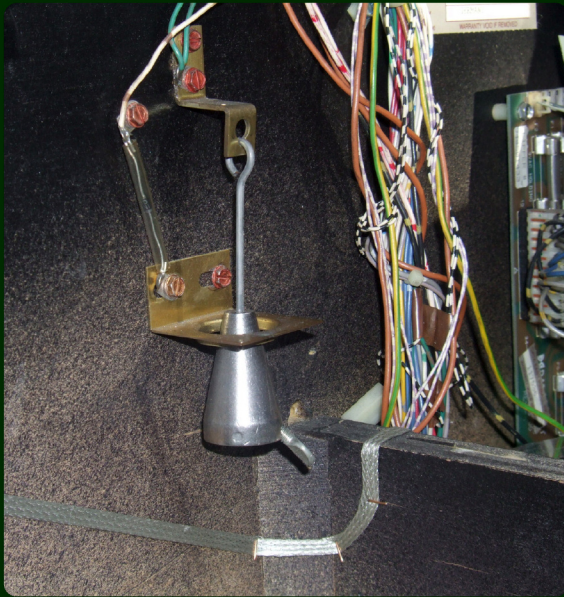


*The Ballyhoo pinball machine by the Bally company in Chicago.*





Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Flipper Tilt-Pendel

*Electromechanical Tilt-pendulum used in modern machines. FinePix E900 cha-cha stereo.*

Since 1935 in Germany it had been possible to win something through a voucher, but since it wasn't money it was not declared illegal. Even today some pinball machines allow external printer connections for vouchers, the so called "tickets". Because of World War Two, manufacturers of pinball machines switched their production to military hardware, interrupting development and production of pinball machines.

In 1947 technician Harry Mabs, working for Gottlieb, invented the

levers that flipped the ball onto the playfield, the so called flipper fingers, that gave pinball machines their German name "Flipper". In the beginning, numerous levers were built in the sides of the playfield. In the mid '50s they were reduced to the regular two. Since then, the 7cm long button-activated levers have been installed at the bottom of the playfield. Finally the player could actively intervene in the game, catch

and fling the balls to the targets, bumpers, holes and ramps.

The back wall of the pinball machine, the back box, developed from a picture with simple illuminated point announcements into highly imaginative scoreboards. The player added the achieved scores manually in the beginning, then a mechanical counter mechanism took over this job. Today, modern pinball machines have a large dot matrix display, on which points and video animations pertaining to the game are shown. There is even a pinball machine

*Flippers in The Adams Family game which keep the ball in play. FinePix E900 cha-cha stereo.*

Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Flipper Flipperfinger des TAF



Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Flipper Bumper des TAF

*Behind the electric chair, in the area of the graveyard in The Adams Family, there is a cluster of five shining bumpers. FinePix E900 cha-cha stereo.*

where a video game mode is activated by the ball hitting a target area. All settings, statistics and mistake codes of the pinball machine are also managed from this area. Behind the always illuminated back glass is the modern pinball machine's electronic nerve center. In the pinball machine brain, integrated circuits send orders to transistors, solenoids, engines and lamps on and under the playfield.

In 1951 the US Government passed a very strict law against gambling, so pinball machines that gave

out even free games were banned, since the players often wanted to be paid off. The machines disappeared into the illegal twilight of the underworld.

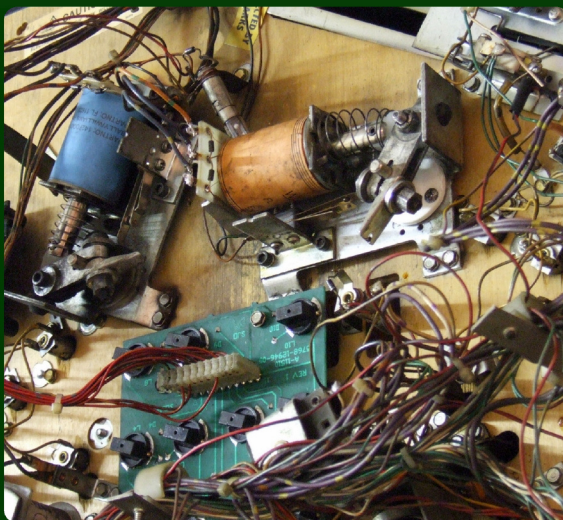
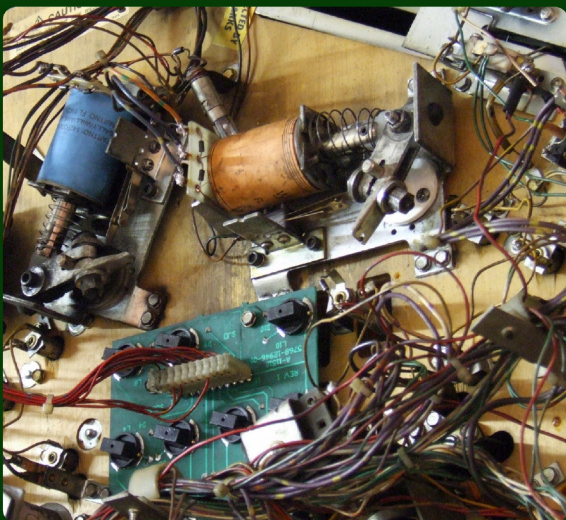
The first pinball machines allowed only one player per game, but in 1954 machines were invented that allowed several players to compete during a single game. In 1955 the Williams Company introduced the first four player pinball machine to

the market named *Race the Clock*. In 1960 a pinball machine called *Flipper* introduced the add-a-ball-system. It escaped the gambling laws, because the added ball only prolonged the game and didn't start a free one.

In Germany, players paid 20 Pfennigs per game or three games for 50 Pfennigs. The 10 Pfennig slot disappeared in 1971 and was replaced with a 1 or 2 DM coin slot [1 Deutsche Mark (DM) = 100 Pfennigs]. For 2 DM one received ten games with three balls per game. The price

*The powerful flipper solenoids beneath The Adams Family playfield provide fast action. FinePix E900 cha-cha stereo.*

Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Flipper Flipperfingerspulen des TAF



Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie



Flipper Apollo 13 Playfield

in Germany at the time increased, levelling off at 50 Pfennigs for one and 1 DM for three games. This price point has continued with the Euro. Arcade and bar owners noticed that when they raised the price to play, the number of games played dropped—so it has stabilized for now.

1979 was the year with the highest pinball machine density. In Germany alone about 40,000 devices were sold. Also at the theatre and in the entertainment field the pinball

*Ramps and lanes on the playfield of the Apollo 13 game. The movable Saturn V rocket moves into blast off position by a ball hit. On the right is a turning moon which pulls the ball by gravitation (electromagnet) and carries it into the playing field. Below the rocket are three concentric standup targets. FinePix E900 cha-cha stereo.*

machine gained fame and notoriety. The film version of the rock musical *Tommy* expressed how closely pinball machines and rock music relate to each other. The title song *Pinball Wizard* stormed the hit parade into the top 10. The Bally Company marketed the pinball machine *Wizard* in conjunction with the film and sold

approximately 10,000 units of this machine. The market in 1979 also saw the first talking pinball machine, *Gorgar*, by Williams Electronics. It only had seven words that croaked at the player.

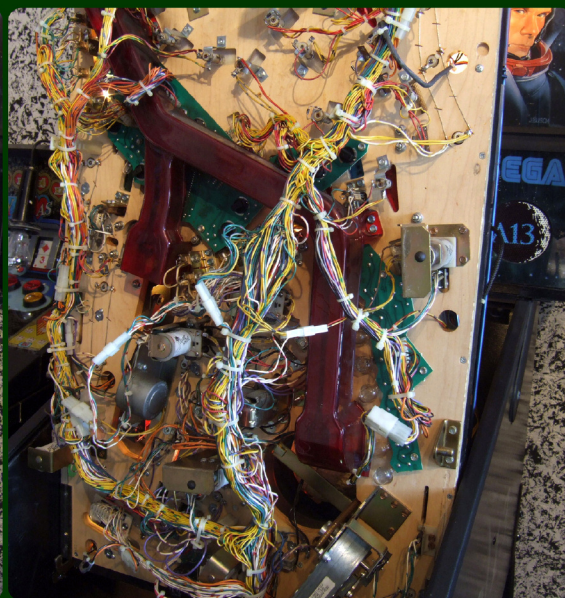
At this time period, the pinball machine industry was at an absolute high point, but the ambitious micro-electronic industry created considerable competition pressure. Starting with the simple *Pong* video game,

*Beneath the playfield, Apollo 13 uses red plastic channels to let the ball appear in different locations. The lanes branch out several times to keep it random. The rolling direction of the ball is also influenced by a photoelectric barrier. FinePix E900 cha-cha stereo.*

Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie



Flipper Apollo 13 Underlanes





Flipper Aaron am TAF - April 2011

Early practices makes a master. My son Aaron at The Addams Family. Fuji W3 stereo.

the screened playing devices became strong competition for the pinball machine. They were far less susceptible to wear and breakdown than the big heavy technology dinosaurs whose mechanisms needed intense and devoted care.

From 1977 on, the pinball machine developed more and more into a private leisure object or collector's item. Since the 1980s, more pinball machines were installed in private households than for public use. Pinball companies tried to reverse this trend with the introduction of wide body pinball machines with broader playing fields but the decline continued.

Advertisement for the 1958 3-D game from Williams.



Only the introduction of an alphanumeric display by Gottlieb, with more ramps, lamps, targets, toys and gimmicks raised the sales figures again in 1985. Nevertheless, this lasted only briefly. In 1988 the sales figures dropped again. Williams took over as the undisputed market leader from Bally with licensed subjects. The dot matrix capabilities introduced in 1991 allowed for film scenes in the pinball machine creating a sort of video game. This process was repeated in 1992 and 1993, and the pinball machine became interesting again; now able to compete with video machines. *The Addams Family* (developed in 1992 by Bally), belonging to the author, is this type of machine. It continues to rank number two in the popularity scale among pinball machine collectors. The downward trend started again in 1995. A renewed attempt, in 1999, to integrate a computer screen into the playing field of *Revenge from Mars* and *Star Wars Episode 1* failed miserably.

Currently the last pinball machine manufacturer, Star Pinball, is located in Illinois in the USA. Star makes pinball machines in quantities of up to 5000 pieces per model. Since 1999, Star has developed 30 new pinball machines which continue to find buyers despite the price of about 5500 Euros. *AVATAR*, one of the newest pinball machines, was put on

the market in 2010. Known to 3-D fans worldwide, director James Cameron rang in a new age with this 3-D film and because the pinball machine is based on the film's success, it was equipped with a stereoscopic [lenticular] backing.

Integrating 3-D into the pinball machine is not new. In 1958 the manufacturer Williams Electronics produced the 3-D model. A show stage integrated into the back box produced a 3-D looking animation in the game.

Around the pinball machine flock fans, serious tournament players and collectors, all eagerly awaiting the next technology. Like stereo fans,

(Continued on page 23)

Advertisement for the 2010 AVATAR game from Stern.





# It's Gonna Be Deep!

## Producing a 3-D Comic Book for NSA

by Ray Zone

To promote the NSA 2012 Convention in Costa Mesa, the LA 3D Club planning committee approved my proposal to produce a 4-page 3-D comic book. This would be a free 3-D comic that would, hopefully, attract younger people to the NSA Convention. It would be distributed by cartoonist Aaron Warner to attendees of the San Diego Comic Con, held in 2012 in advance

of the NSA Convention, and LA 3D Club members would also distribute the book to local comic shops, bookstores, record stores and any other places that were appropriate.

Titled *Tales from the 3-D Convention*, I scripted the four page story so that the front cover, printing in 4-

colors, was designed to resemble the classic EC (Educational Comics) covers of the early 1950s. The heroes of the story were three characters,

## NewViews

Current Information on Stereo Today

by David Starkman & John Dennis

Notables from the 3-D world make their appearance, savagely caricatured, in the NSA 3-D comic book. (Art: Aaron Warner, 3-D: Ray Zone)



The esteemed editor of Stereo World magazine considers new subject matter for the publication. (Art: Aaron Warner, 3-D: Ray Zone)



Doctor 3-D, 3-D Crazy and Stereo Hugh, who had appeared a few years ago in a Gone MaDDD panel in *Stereo World*. The story featured these three characters attending the NSA Convention and discovering traditional activities such as workshops, the Stereo Theater and the Trade Fair at the convention. They also encounter some people and faces very familiar to NSA members, mercilessly caricatured in the narrative.

Aaron Warner deftly illustrated my script and delivered back cover art and the three subsequent pages of panels as black-and-white cartoon line art. I painted color into the cover art which was to print with 4-color process inks and feature 3-D that was polychromatic (full color) anaglyph. For optimum 3-D on the subsequent three narrative pages, I decided to use special PMS (Pantone Matching System) inks specially hand-mixed to produce rich black and white images and cancel out very efficiently for subtractive filtration, the necessary process for printing anaglyphic 3-D. That meant that the print job was going to be run in six colors on two sides of a sheet with the addition of a full "flood coat" of varnish to hasten the drying process on the sheet fed offset printing machine.



Pressman Abraham Saucedo, in anaglyph glasses, proudly holds up a printed sheet of the 3D comic book during a press check. The 5-unit Sakurai printing press is shown behind him.

(Stereo by Ray Zone)



I converted the cover to very subtle color 3-D and the three narrative pages to freestanding left and right eye files as grayscale images that would print with the 3-D PMS inks. The 100 pound gloss text sheets were printed "4-up" to a sheet, "work and tumble" on two sides, then cut and folded to a finished size of 6 x 9 inches. The sheets were printed on a five unit Sakurai printing press, typically used for 4-color printing with the fifth station devoted to the flood-coat varnish. To print the PMS 3-D inks, two passes through the

press were necessary with two of the units on the Sakurai press "washed up" and filled with the 3-D inks. Press man Abraham Saucedo was very surprised to see how well the 3-D images worked after the sheet was put through the press two times.

We printed 5000 of the 3-D comics and after they've done their job promoting the NSA 2012 Convention in Costa Mesa, I expect to see them turn up on eBay and selling for exorbitant prices as a collectible. I'm planning further adventures for Doctor 3-D, 3-D Crazy and Stereo Hugh

as well as cameo appearances by notables in the 3-D world. Stay tuned. There will be no mercy shown to stereographers and 3-D itself on this delightful new platform for visual satire as our heroes journey through the world of 3-D. 📷

*This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.*

## Ann Rutherford 1917–2012

Ann Rutherford, who played Scarlett O'Hara's little sister Carreen in the 1939 classic movie *Gone with the Wind*, died at age 94, on June 11, 2012.

Aside from her role as Carreen O'Hara, she won considerable fame playing the character Polly Benedict alongside Mickey Rooney in the "Andy Hardy" film series in the 1930s and early 1940's.

After leaving the MGM studio, Rutherford played Gertrude Griswold in *The Secret Life of Walter Mitty* and Donna Elena in *The New Adventures of Don Juan*, and then appeared in a number of television shows. She retired after her last movie role in 1976, according to the Internet Movie Database. See [www.imdb.com/name/nm075194](http://www.imdb.com/name/nm075194) for a complete biography.

I had the pleasure of meeting her at a screening of *Gone With the Wind* at the Academy of Motion Picture Arts and Sciences theater in Beverly Hills, in July 2002. Thanks to my RBT 3-D camera I was the only non-press photographer allowed to take some photos. This was the best shot I got of her, posing with the poster from the original 1939 release of the film.

—David Starkman 📷



Ann Rutherford in 2002.  
(Stereo by David Starkman)



# Transformers: *The Ride 3D*

by Lawrence Kaufman

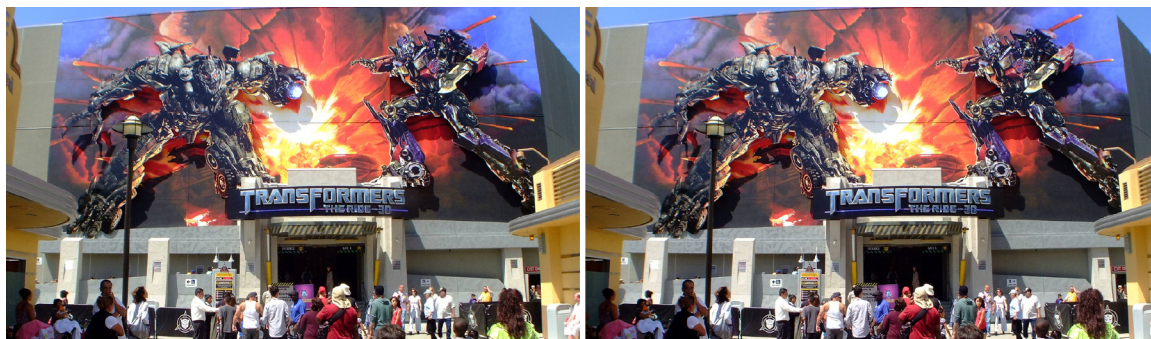
In May 2012, Universal Studios Hollywood welcomed another 3-D ride, *Transformers: The Ride 3D* which joined *King Kong 360 3-D* (part of the famous Studio Tour ride,) *Shrek 4-D* and the venerable *Terminator 2: 3-D*. *Transformers* had opened at Universal Studios Singapore in December 2011, but is not being planned for any other parks. Universal Florida has just updated their popular *The Amazing Adventures of Spider-man 3-D* ride (see SW V27 #1.)

*The Transformers* is an entertainment franchise created by Hasbro in 1984. It began with the 1980s Japanese toy lines Mircoman and Diaclone, Hasbro bought the Diaclone toys and partnered with Takara Tomy and watched the franchise expand to include comic books, animation, video games and films. *The Transformers* are not new to 3-D. In addition

to last years third big-budget film *Transformers: Dark of the Moon* 3-D release, action figures for DOTM featured 3-D anaglyph glasses for 3-D content found on Transformers.com, 2012 Anaglyph DOTM calendars were sold and Robo Power 2-in-1 Cine-Masks were available. (These were Transformer masks which included Real-D circular polarized lenses and were also battle masks. Also included in that package were posters and 3-D anaglyph glasses.) This year Little Brown and Co. released a 3-D 24 page anaglyph juvenile fiction book *Transformers More Than Meets the Eye*. Also available on eBay and in the collector market: Transformers were featured in three published Black-thorne 3-D comic books in 1987 and 1988 (a fourth was never published); in 2008 IDW publishing printed *The Transformers: Spotlight Optimus Prime*

3-D (3-D by Ray Zone). *Transformers: The War Within #1* comic featured a lenticular cover, plus you can find lenticular prints, backpacks, toys and other items, Transformers 3-D Battle trading cards, 3-D Transformers Valentine cards and 3-D Chroma-depth T-Shirts.

The pilot for the original Transformers TV show was a three part episode/mini-series that was animated by Japan's famous Toei Animation. Thirteen further episodes rounded out the first season which first aired in September 1984. The mini-series was renamed *More Than Meets the Eye*, just as the theme song announced "Transformers, more than meets the eye," the new 3-D ride could also use that slogan, since there is a lot going on behind the scenes to make this new ride one truly immersive and exciting attraction.



Transformers The Ride-3D - The entrance to the ride at the end of the downstairs area walkway. Stereo by Lawrence Kaufman

## The Ride Film Dervish

by Ray Zone

*Transformers: the Ride - 3D*, opened May 25, 2012 at the Universal Studios theme park in Hollywood. Chick Russell, Producer of the project, has an interesting business card. After his name, the card identifies him as a "Ride Film Dervish." That's another very playful way of saying Producer. Russell is nothing if not enthusiastic about his calling and his passion is evident in conversation. I sat down with Russell over lunch a few months in advance of the opening of *Transformers 3D* to discuss his particular passion with him.

**Zone:** After the cycle of 3-D films in the 1980s it really was theme parks and IMAX that carried 3-D in terms of cinematic entertainment.

**Russell:** I think theme parks have to a great extent introduced people to the concept of 3-D. *Honey I Shrunk the Audience*, in particular, was a pretty big hit and I thought it was very well done in terms of the experience.

**Zone:** I'm interested in the creative vision for 3-D and how the technology makes that vision possible



.....  
*Here Comes Bumblebee - The Bumblebee character enters the park from the cast member backstage area. Stereo by Lawrence Kaufman*  
 .....



.....  
*Bumblebee Prepares to Shoot - Bumblebee enters the photo op area and puts on a little show. Stereo by Lawrence Kaufman*  
 .....



The ride cost \$100 million dollars to produce, but Universal Studios is planning it to continue for decades. The Transformers ride is located on the lower level and is replacing the Backdraft and Special Effects Stages attractions. The Special Effect attraction moved upstairs to the theater that once housed the Conan attraction (and many other shows.) Planning had begun five years ago and it was originally planned as a more physical attraction, but it morphed into a hybrid-physical set with numerous movie screens, with fourteen different screens visited during the five minute ride. *Transformer: the Ride 3D* is an immersive, next-generation thrill ride, that attempts to

blur the lines between fiction and reality.

Award-winning film-maker Michael Bay, who has directed and executive produced the three Transformer films (and upcoming fourth film,) was creative consultant with Universal Creative and ILM (Industrial Light and Magic) who produced the attraction. Bay had written to theater projectionists last year with the release of the 3-D *Transformers – Dark of the Moon*. Bay wrote “We have worked very hard to make this the very best 3D live action film.” And continued “It is critical your projectors play to the brightest levels specified for the best results.” Bay ended his one-page letter with “Let’s make the audience believe again.”

At Universal Studios Hollywood, several soft openings were held for annual pass holders in early May. I attended one of these and found the lines very short and I was able to ride a couple of times and sit at different locations in the ride vehicle. As you, the new recruits, are queuing up to enter the Nonbiological Extraterrestrial Species Treaty (NEST) base; riders are separated into groups of regular riders and any individual riders. The individual riders are used to fill any empty seats that remain after different sized groups have almost filled the twelve-person vehicles. On my visits the single-rider line moved very quickly.

As with other like rides, you pass by several video screens as you await

**Russell:** One of the challenges with the 3-D ride film is having to go from bright sunlight into a dark room for the projected images. We have to deal with that. And we always have to get the contrast and the color just right.

**Zone:** Tell me how important 3-D is now to theme park attractions.

**Russell:** 3-D brings the experience right up close and personal for each of the guests at the theme park. And it brings everything right up to you so that you’re almost interacting with it. That’s what’s fun about it. In the *Transformers 3D* we take it to a whole other level where you’re getting chased by giant alien robots and you feel very much like they’re coming right at you.

**Zone:** With *King Kong 360 3D* the experience is part of a tram tour of the studio. How is the model for *Transformers 3D* different?

**Russell:** *Transformers 3D* is more of a traditional, stand-alone attraction. Guests are treated like they are recruits and they enter the command center of the ride. Once they’re inside there, they are under attack. A character transforms into a vehicle and once the guests are onboard the vehicle they are harassed and attacked by the Decepticons for the rest of the attraction.

**Zone:** So the idea is to make it more interactive?

**Russell:** Absolutely. At one point, Megatron comes up and grabs a foot of the vehicle and shakes it. It’s going to scare a lot of people! 🗿





One of many comic book adaptations of the Transformers. Here is a page converted to 3-D by Ray Zone for the 2008 IDW Publishing "3-D Edition" of *The Transformers: Spotlight, Optimus Prime*. ■ ■

your turn to save mankind. The video screens play briefings from General Morshower, Bumblebee and Ratchet who explain how the Decepticons have come to Earth in search of AllSpark. Optimus Prime, voiced by Peter Cullen (as he is in the feature-length films) concludes the briefing by introducing the thirteen Autobots that will be featured in the ride. The video screens also explain how to enter the new Autobot ride-vehicle Evac. Yes, we will be riding in an actual new Autobot named EVAC. Each Evac Autobot seats twelve freedom fighters, in three

rows of four. Each row of riders is restrained by a single lap-bar. As with most action rides, riders should be 48 inches tall to ride unsupervised and 40 inches tall if they are with an adult. There is a viewing/play station for smaller children. Before you enter your Evac you are handed a pair of 3-D glasses. There are empty self-serve stations for the 3-D glasses as you enter, but since the Hollywood ride uses the more expensive Dolby 3D glasses, they are handed to you as you enter and collected soon after you leave the ride.

The attraction is based on a proprietary ride technology that Universal pioneered in the 1990s with *The Amazing Adventures of Spider-man* ride in Orlando. Evac is mounted to a track-roaming platform that provides the forward motion to move the Evac to each show scene, sort of a flight simulator on a track. The Evac is capable of moving 360 degrees and several different angles because of the yaw motor and six DOF motors. Each Evac sports 5,000 watt, 14-channel audio. You will be whisked about a 60,000 square foot building along 2,000 feet of track in front of 60-foot tall photorealistic 3-D Transformers while being lifted as much as two stories into the air to follow the action. Images are twin 4K resolution, shown through an array of 34 Christie projectors. The work took every server and computer ILM had, being possibly the most complex project they have completed.

Once you depart the loading station, you make a turn and approach the first 3-D screen, which depicts Ravage grabbing a canister containing AllSpark. Evac spins 180 degrees to face the second screen where Bumblebee is fighting Sideways for AllSpark, which Evac is able to retrieve. Evac reverses into one of two elevator shafts ascending to the second level. During the ascent Optimus Prime battles Megatron and Blackout. Evac is grabbed by Megatron and a struggle breaks out, which is concluded with Megatron breaking a water pipe which sprays riders with a light sprinkle of water. This spraying is a very light sprinkle, not like many rides that would overdo this chance to get the riders very wet and cause you to be covered with water, ruining the visuals. Evac enters a dead-end pathway before reversing and facing another screen which shows Megatron firing a missile at you & Evac. This part of the ride has you saying to yourself "I know it's only a ride," yet the *hot* air and fog generate the illusion of an explosion and the heat really gets your attention. Evac heads into the hole in a building that was created by the explosion, but Devastator is attempting to suck everything out of the building. Ratchet and Ironside cover us while Evac reverses and escapes the suction. Sideswipe provides some assistance by battling against



Bonecrusher. Devastator returns alongside Starscream, yet Evac again manages to escape Devastator. But unfortunately Starscream is able to grab us and throw us several blocks. We come to a stop in a construction site, smashing into some drums. We see clouds of fog and Evac checks to make certain we're all okay. Optimus Prime and Megatron battle in the construction site, so Evac can protect AllSpark. Starscream corners us, but is chased away by two NEST helicopters. Evac returns to the ground floor by one of the elevators, during our descent Evac forces AllSpark into Megatron's chest causing both to freefall, Megatron grabs Evac. Bumblebee saves Evac from destruction and Optimus Prime congratulates us on our successful mission.

Fusing high-definition 3-D media and flight simulation technology, with wind, fog, light-spray and heat, this ride creates a truly unique experience, putting you in the middle of the ultimate war zone. You'll enjoy fighting alongside Optimus Prime, Bumblebee and the rest, battling the several-story-high Decepticons. Remember, "The future of the human race is counting on you." *The Transformers: The Ride-3D* other tagline "Prepare for the greatest battle you'll ever ride!" states it all in a nutshell. The ride tries to celebrate the Transformers history, in addition to creating an exciting yet sometimes whirly-twirly attraction. You won't have much of a chance, but try to spot some tributes to the early Transformers history; such as the almost hidden Yellow V.W. Bug towards the end of the ride which pays tribute to Bumblebee's early appearance.

Probably no surprise, but the ride exits into the Transformer shop where you can stock up on everything Transformers. Also Optimus Prime and Bumblebee have joined the other "Characters in the Park" at Universal Studios Hollywood with a photo-op station near the ride. The Transformer characters have timed appearances just like The Simpsons, the Lorax, E.B. from HOP, and others. You'll just happen upon many other characters such as the Frankenstein Monsters, the Mummy, Lucy and Marilyn mingling among the park attendees as you travel through the Universal Studios Hollywood park. 📷

## Under Glass (Continued from page 17)

they also form communities and exchange information in internet forums—or restore absolutely dilapidated pinball machines. Wilsdruff was such a gathering. Eager fans, with pinball machines in tow, came not only from Germany but also from Poland, Czech Republic, Hungary, Austria and Switzerland. Guest of honour Roger Sharpe, machine designer for major manufacturers, spared no cost and went to great lengths to attend. It was Roger Sharpe who testified in 1976 before a New York court that the pinball machine was no game of chance or gambling. He explained that he had full control of the ball and could cause it to go where he wanted. He made the ball follow the exact path he had announced to the judge, who had seen enough and legalised pinball machine play. Many American towns followed the example of New York.

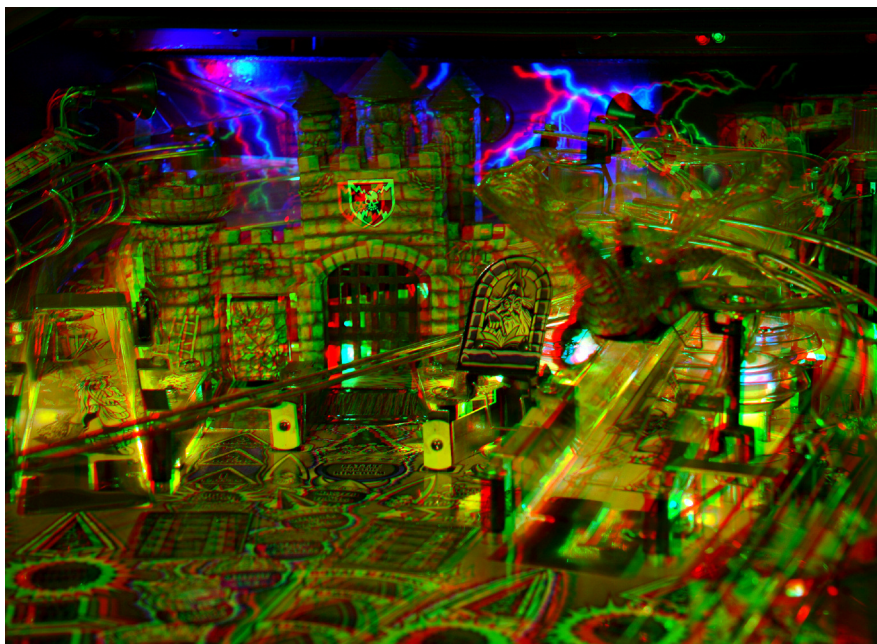
In Wilsdruff, Sharp explained the construction and play of a pinball machine he developed and explained his love for the silver ball. The Wilsdruff event dates back a little bit more than two years, a period which has brought some changes. From Ernö Rotter, the organizer of the Wilsdruff pinball machine tournament, I acquired my *Adams Family* game and thus got to better know

him, as well as other Saxon pinball machine fans. From them I learned a lot of tips and tricks which make playing a great pleasure. And, of course, I sometimes spent these afternoons with my stereo camera as well.

As might have been expected, after I satisfied the thirst for knowledge of my fellow players about the theory of stereo photography I was asked to show the practical results. Every member of our player community now has anaglyphic glasses for 3-D photos of our pinball machine meetings, posted in our forum area via Stereophoto Maker, which renew enthusiasm every time they are viewed. Ernö Rotter pestered me about stereo photography even more intensely and started to shoot photos in the cha-cha method. He now owns a beam splitter for his digital SLR, and the subject of stereo photography takes front stage in our pinball machine afternoons.

Should pinball appeal to the reader, I suggest you take a break, throw a coin in a machine and direct the ball into the world of imagination stirred by life under the glass. Additional information is at [www.sternpinball.com](http://www.sternpinball.com), [www.ipdb.org](http://www.ipdb.org) and [www.pinballnews.com](http://www.pinballnews.com). 📷

.....  
One of the first stereoviews by Ernö Rotter reveals the complex ramps and gates around the castle and dragon of Medieval Madness. A plaque at the center of the playfield urges players to "Battle for the Kingdom". 📷





# An Olio of Oddities

## W. S. Woodin's Polygraphic Performances

by Paula Fleming

What in heaven's name is an Olio?, and for that matter, what is, a polygraphic performance? Both obscure words, but both were popular in the 19th-century as was William Samuel Woodin, the gentleman to whom they relate. An, Olio was a miscellaneous collection of songs, or sketches; and polygraphic, instead of referring to a lie detector, meant "many sketches," underscoring the idea of an olio. In other words, a veritable hodgepodge of entertainment. As these words make one pause to wonder what they mean, so do the stereotypes that include them in their titles.

The views portray various personalities, all carrying a placard in the scene identifying them as, "Mr. W. S. Woodin's Olio of Oddities, Polygraphic Hall King William Street, Charing Cross," in London, England. They are quite rare—so rare in fact that one must delve into large collections, and plough through thousands of stereoviews to find just a few examples, and, unlooked for, they can easily be overlooked. The quality is usually wanting, and the subjects appear rather ho-hum at first glance. The titles are apt to nudge one into at least finding out what the words mean, but once realizing the various personalities depicted are the same person, it is hard to resist researching them. Once hooked, the hunt is on for more images and information. Indeed, the author of this paper would enjoy learning of any other views readers may have. This small discourse offers a chance to pause and shed a little light on these rare little gems.

Born around 1825, William Samuel Woodin came from a wealthy family. His father, Samuel Woodin, was an art dealer in Old Bond Street. They lived in the Old Palace at Bromley, a Jacobean structure dating to the 1600s which con-

tained beautiful wooden paneling and chimneypieces. It was intended that William should take up religious studies, but against his father's wishes, he went into acting. In the late 1840s he was already performing in amateur dramatics. His ability to give imitations of popular actors was acclaimed and, as one contemporary noted, "only justified by his confidence in his abilities," he struck out on his own with a one-man show. On June 13, 1851, he contracted comedic writer Edward Leman Blanchard (no relation yet found to the photographer of the same last name) to write a script for him. Together the two developed his, Carpet Bag and Sketch Book, with Woodin playing all of the parts. He did not invent this style of performance, which was called "Table Entertainment" because the actors would stoop behind a table and re-emerge as a different character. Similar entertainments were recorded in the mid 18th-century, and there were other

contemporary "Polyphonists," as they were called, such as a Dr. Shaw, who can also be found in stereocards, but Woodin clearly excelled as the master.

Woodin rented the Marionette Theatre on Regent Street where he debuted his Carpet Bag in October of 1852. Each night he would introduce himself thusly: "Unfolding before you the budget of this evening, turning over the leaves of my little sketch-book, and unpacking the contents of my miniature carpet bag," he would then proceed to delight his audiences for several hours with songs, recitations and imitations. The press deemed his "Soirée Comique" a triumphant success and he, "fairly carried the public with him. Not only did he find admirers of his finished vivacity and his extraordinary metamorphoses of voice, figure, and costume among those accustomed to the glamour of theatrical illusion, but he became at once the popular favourite..."<sup>1</sup>

*The cover of W.S. Woodin's Program for his Olio of Oddities manages to convey the large number of characters and the energy he put into his one-man shows.*



Mr. W. S. Woodin's Impersonations in his Two Hours' Entertainment.

[From Photograph by G.H.S., 41, New Bond Street.]





Woodin with truncheon and uniform, poses as the Policeman in his Olio declaring, "Come, Move-on, Move-on, don't allow any loitering here."

No mean feat given that he was in competition with other popular shows such as Albert Smith's. Ascent of Mont Blanc, and Mr. Wyld's Great Globe. The show received such acclaim that for many years afterwards he held a dinner to celebrate the opening day.

In 1853 he relocated his show. Taking over the London Oratory on King William Street [now William IV Street] near Charing Cross, he fitted it up in a costly and most elegant fashion and converted it into the Polygraphic Hall. This soon became

one of the best attended places of amusement in London. William Blanchard, (father of the above mentioned writer, and who recorded some of Woodin's life in his diaries) calculated that after only 72 nights of Carpet Bag, Woodin had changed his costume 3,600 times, sung 720 songs, perpetrated 8,062 puns, and entertained 28,000 people. July 22, 1853 was the 266th and last per-

formance of the show for the year, and still the house was crammed to excess. The next day W.S. Woodin married his sweetheart, Miss France Susannah Sprague. By only Aug 5, 1854, he had performed his show nearly 550 times.

Building on success, in May 1855 he premiered his version of Olio of Oddities, which had been a failure before coming to him. As before, he took his inspiration from famous people of the day as well as stereotypical personalities, all of which

This dewy-eyed young "lady" shows how wonderfully Woodin assumed his characters. The back label does not identify her, only the sketch, Off by the Train, and her dialogue, "Oh! If you plethe I want to go to Sylvan Cottage." One can almost hear her lisp while demurely fingering her gloves.







were acted in front of a moving panorama of the Lake District. He performed up to fifty distinct characters, including a policeman, a young damsel asking directions and a Scotsman, Sandie Mac Screw, all illustrated here. The popularity of the show allied his wit with refinement and his good humor with good taste.

One of his most famous sketches was a speaking-song, perhaps like those performed by George Burns,

Another of Woodin's characters from *Off by the Train* — Sandie Mac Screw. It was calculated that during each performance he changed costume 50 times, sang 10 songs, and delivered over 100 bad puns.

called "Off to the Train". As reported in the Times on December 31, 1856, his rapid succession of characters included, "Passengers of both sexes and every shade of temper, peremptory officials, boys for luggage, 'touters,' in the service of hotels, are all hurried in, discussing or squab-

bling with each other, and every individual has his appropriate head-dress, the lower man being concealed by the table. As a mere exhibition of physical dexterity the rapid exchange of hats for caps, and caps for hats, might fairly excite admiring wonder, but still more singular are the variations of Mr. Woodin's countenance, which is twisted into as many forms of expression as would illustrate a respectable edition of Lavater."<sup>2</sup> In particular, "[his] 'Miss Chattaway,' the young lady whose

William Samuel Woodin, just commencing his "Off by the Train," song in his *Olio of Oddities* show which opened in May of 1855 at his Polygraphic Hall in London. This is the pose that became identified with him. He is posing before the table behind which he would change his costumes. All of the stereos depicting him and his characters probably date to the late 1850s, and the photographer is unidentified, but may be Robert Gill. Russell Norton collection



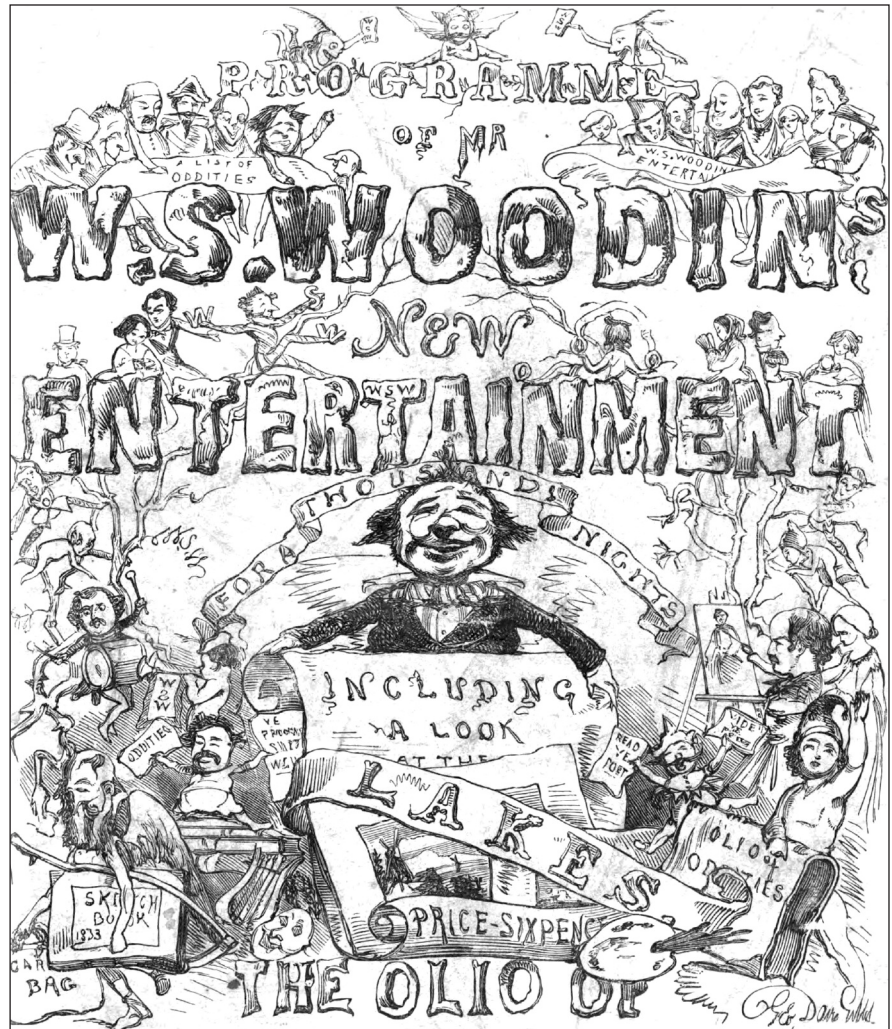


white ball dress and whose amiable simper are so exceedingly real that it is almost impossible to identify her with the bluff specimens of humanity by which she is preceeded."

The press continued to be enamored with his performances, and his various characters were frequently depicted in illustrated newspapers. His admiring public could remember their enjoyable evenings by collecting stereoviews of his various characters. He is one of the first personalities to use stereo photography not only as a souvenir but also as a promotional tool. The *Illustrated News of the World*, March 16, 1861 included here shows Woodin as many of his characters, and identifies the photographer as Gill of New Bond Street. The Victoria and Albert Museum further refines this credit to Robert Gill, but I have not yet found any information about him. Woodin also used tokens for some of his performances such as one at the Egyptian Hall, but whether they were used as admission tickets or souvenirs is not known.

This very popular show continued until it was replaced late in 1860 by Blanchard & Woodin's Cabinet of Curiosities, which was reworked and reopened in May of 1862. His public acclaim still continued to grow. In 1865 his friend Camille Colmar composed The Carpet Bag and Sketch Book Polka in his honor and dedicated it to him. Woodin was still performing in 1866 although he had also started to lease his Polygraphic Hall to other performers, and took his show on the road travelling around the UK. His Woodin's Whimsies: Satiric, Comic and Pathetic, was published in 1868 and included many of the poems and songs from his Carpet Bag sketches. By the 1870s Woodin's name no longer appears in the press to any great extent. The Census for 1871 lists him as a "gentleman," and in 1881 he is living on income from his property. Probably his form of entertainment was no longer fashionable, but with thousands of successful performances he may simply have retired to enjoy the fruits of his labor.

His Polygraphic Hall became the Royal Charing Cross Theatre in 1869, later renamed the Charing Cross Theatre. In 1876 it was the Folly Theatre, and in 1882 it became John Lawrence Toole's Theatre where many Victorian actors, writers and



This composite of some of Woodin's impersonations was published in the *Illustrated News of the World* on March 16, 1861. One of his most popular characters, Miss Clara Chattaway, is in the front, in the large ball gown. The *News* credits a Mr. Gill as the photographer.

managers got their start. The lease expired in 1895 and although plans were drawn up to rebuild it, it was destroyed in 1896 and the land acquired for an extension of the Charing Cross hospital. The site is now part of the Charing Cross Police Station.

Woodin was accustomed to living in fine, old houses. His boyhood home, the Old Palace at Bromley, although in near perfect condition, it was torn down in 1894. Woodin had long since died, but this would have broken his heart. Starting in 1872, he lived at the Manor House adjoining Bromley Hall on the Brunswick Road (now the approach to the Blackwall tunnel) in London. The Hall, thought to be the oldest brick house in London, was built in the 1490s. He filled it with old oak carvings reminiscent of those in his youth, some of which are now in the

Victoria and Albert Museum. The property suffered bomb damage in World War II, was reconstructed and used for various purposes but fell into disrepair. Unlike the Bromley Palace, it has been restored with plans for an exhibit on its history including its famous occupant, Woodin.

On Jan. 1, 1888 William passed away at home. His wife having predeceased him, he left his estate to his eldest son, Arthur Augustus Blanchard Woodin. By the early 1900s he was still being remembered in various nostalgic publications, but today his name is virtually unknown except for references in theatrical histories and, fortunately, those rather odd but now fascinating stereo portrayals of his various characters.

(Continued on page 11)



# "A Pleasant Change from the Routine"

## West Point Cadets Visit Philadelphia's Centennial Exposition

by Sarah J. Weatherwax

In 1876 America celebrated its centennial with a look back at the country's one-hundred year history while simultaneously looking forward to its bright future. With the end of the Civil War barely a decade in the past, the Centennial offered America the opportunity to come together as a nation and to take its rightful place as a world leader. Advertisers of products ranging from life insurance to spices connected their products to the country's celebration while still other firms developed products specifically for the festivities such as Philadelphia trimmings shop Cunningham & Hill who sold interior and exterior patriotic decorations for use during the anniversary. The nation's biggest celebration was without a doubt the international exposition held from May through November in Philadelphia's Fairmount Park. Modeled after London's 1851 World's Fair and later

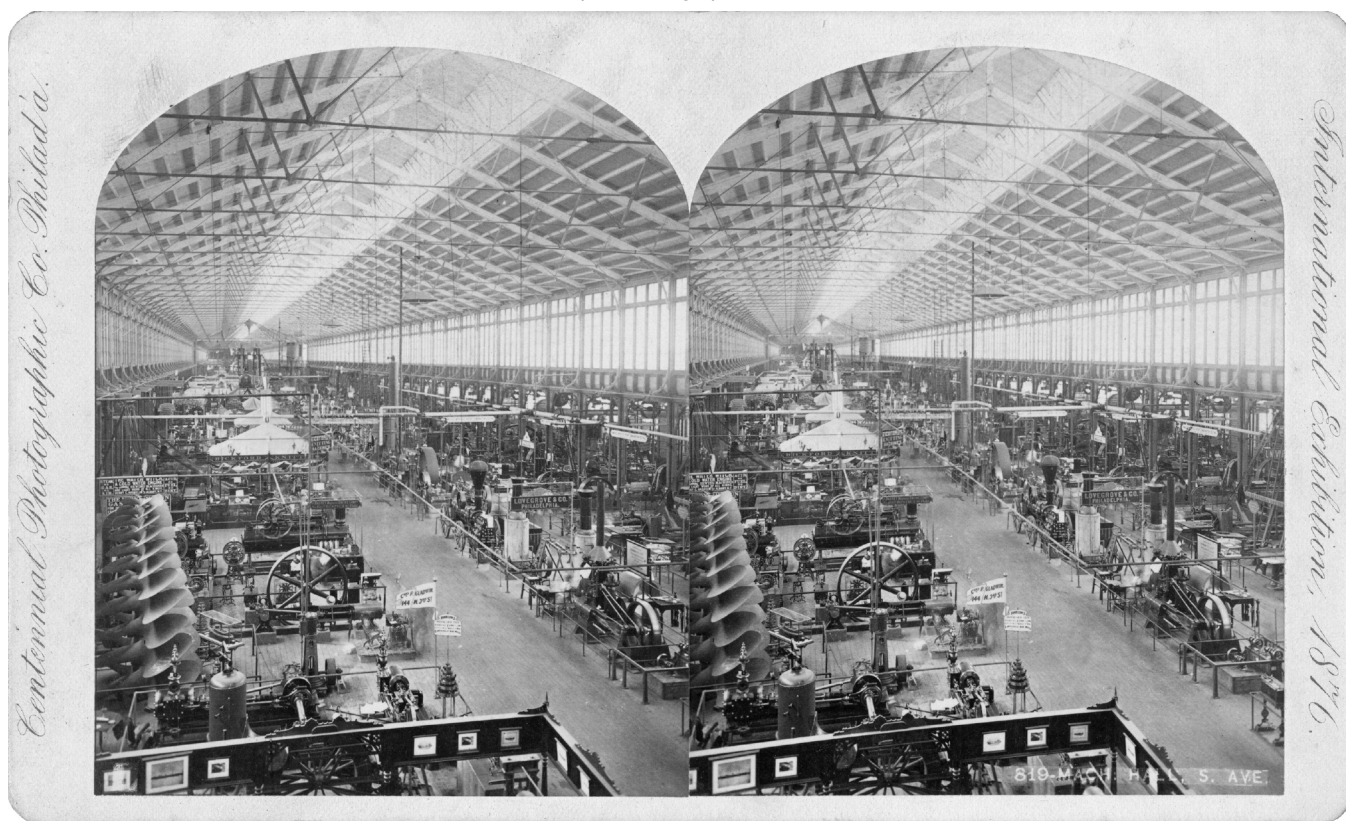
world's fairs in Paris and Vienna, the Centennial offered exhibition space to America's territories and states and to more than thirty countries around the world where locally produced products and inventions could proudly be displayed. A butter sculpture, taxidermy displays, paintings, the recently-invented telephone, and a giant Corliss steam engine all dazzled the almost ten million fairgoers who paid a fifty cents entrance fee (Figure 1).

Once inside one of the more than one hundred entrances, fairgoers could see more than 240 structures spread out over approximately 285 acres of Fairmount Park. The grounds plan included in the Centennial's official guidebook provided visitors with locations of popcorn and cigar stands as well as the major buildings such as Memorial Hall,

Machinery Hall, and the Main Building. Even with a guidebook and map, many visitors must have been overwhelmed with their experiences at the exposition, which often entailed several visits over many days (Figure 2).

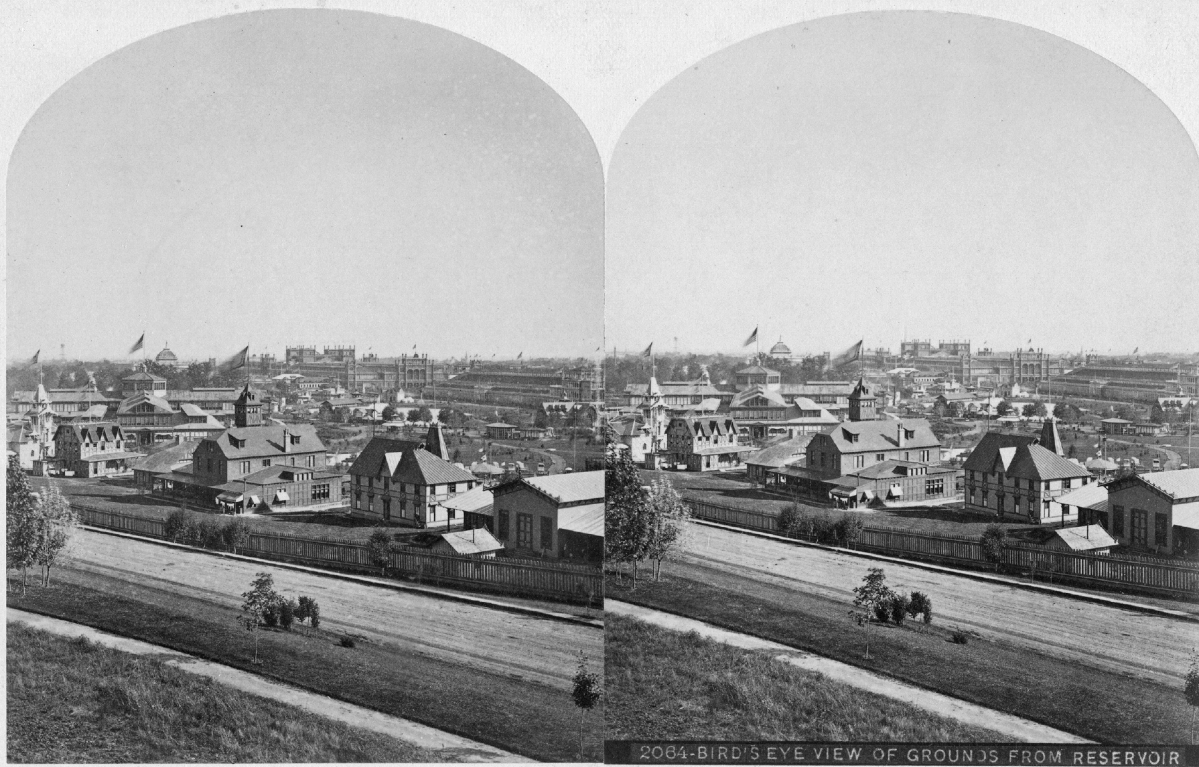
American pride and patriotism prompted the Centennial, and those feelings reached a feverish pitch in the city of independence in the week leading up to July 4, 1876. All of West Point's cadets were among the thousands who poured into Philadelphia for the special festivities. Almost 300 cadets, accompanied by the West Point Band, boarded the *Mary Powell* on June 27th and traveled down the Hudson River to Jersey City, New Jersey where they transferred to a special Pennsylvania Railroad excursion train for the rest of the trip to Philadelphia. They arrived at the Pennsylvania Rail-

Fig. 1 Centennial Photographic Company No. 819, "Machinery Hall, South Ave." Albumen print stereograph, 1876. (Raymond Holstein Stereograph Collection. The Library Company of Philadelphia.)





Centennial Photographic Co. Philad'a.



Centennial Exhibition, 1876.

2084-BIRD'S EYE VIEW OF GROUNDS FROM RESERVOIR

road's Centennial depot directly across from the fair's main entrance by late afternoon where they generated considerable excitement among visitors (Figure 3). "The appearance of the cadets was a signal for an immediate rush of the crowd about

Fig. 2 Centennial Photographic Company No. 2064, "Bird's Eye View of Grounds from Reservoir." Albumen print stereograph, 1876.

(Raymond Holstein Stereograph Collection. The Library Company of Philadelphia.)

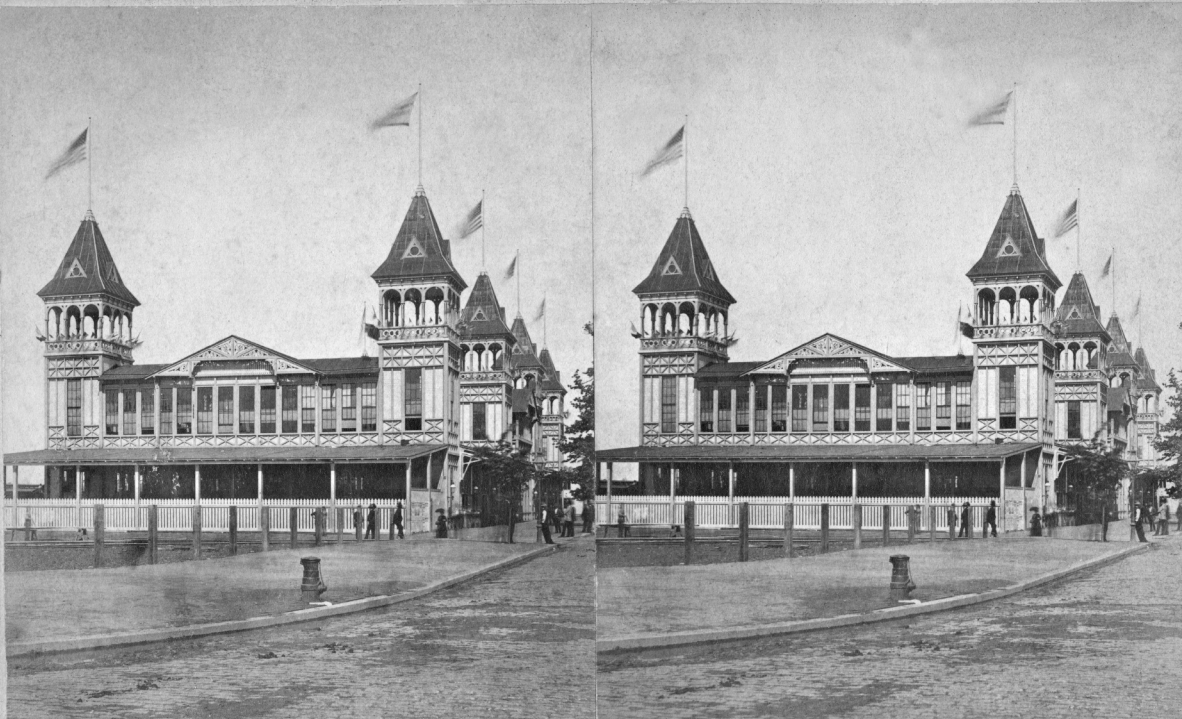
the grounds to the concourse in front of the depot," reported the *Philadelphia Inquirer* on June 28th,

"and the police had some difficulty to keeping the multitude back so as to permit a line to be formed."

Under the command of Philadelphia native Thomas H. Neill, the West Point cadets quickly began set-

Fig. 3 James Cremer, "Centennial Pennsylvania Railroad Depot.", Albumen print stereograph, 1876. (Raymond Holstein Stereograph Collection. The Library Company of Philadelphia.)

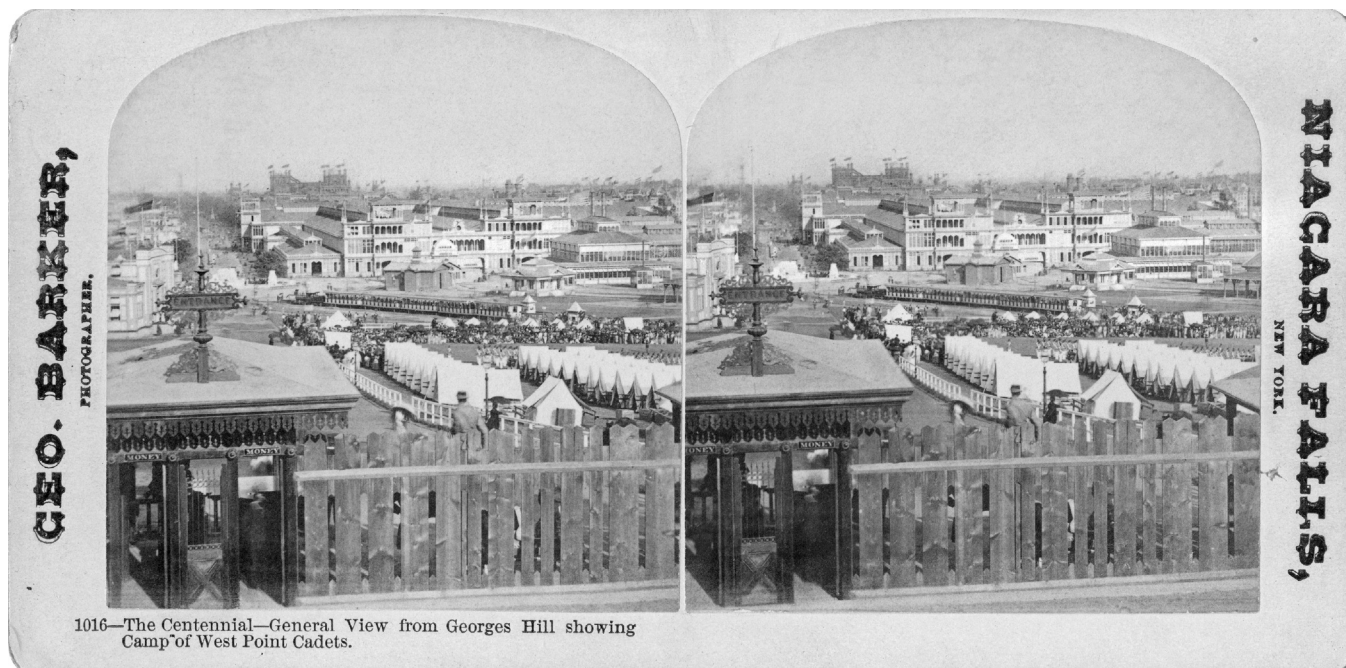
James Cremer, Photographer and Publisher,



18 South Eighth Street, Philadelphia.

Philadelphia and Vicinity.





ting up camp on the fair grounds near George's Hill. Well over 100 tents were erected in rows for the cadets and officers including one large tent which would be used by the cadets to meet with visitors to the encampment (Figure 4). Most military regulations remained in force during the cadets' almost two week-long stay with the young men undergoing regular inspections and participating in dress parades. The *Philadelphia Inquirer* on June 28th declared that the camp "will doubt-

Fig. 4 George Barker No. 1016, "The Centennial - General View from Georges Hill Showing Camp of West Point Cadets." Albumen print stereograph, 1876.  
(Raymond Holstein Stereograph Collection. The Library Company of Philadelphia.)

less become at once a leading point of attraction" and indeed both famous and ordinary citizens flocked to the area to observe the troops. The emperor of Brazil visited the encampment in early July as did the famous Civil War general William T. Sherman who, according to the July 3rd issue of the *Philadelphia Inquirer*, took the "opportunity to address familiarly many of the cadets who

were known to him as sons of soldiers who served under him." According to the July 19th issue of the *New York Herald*, military discipline was relaxed enough so cadets could enjoy a "pleasant change from the routine of West Point life" by visiting exhibition buildings and probably by socializing among themselves and with the other military groups encamped in the vicinity (Figures 5 & 6).

The West Point cadets along with other many military groups includ-

Fig. 5 G.W. Pach, "Camp Washington with Lounging Soldiers." Albumen print stereograph, 1876. Camp Washington was established by troops from the 7th Regiment of the New York National Guard. (Raymond Holstein Stereograph Collection. The Library Company of Philadelphia.)





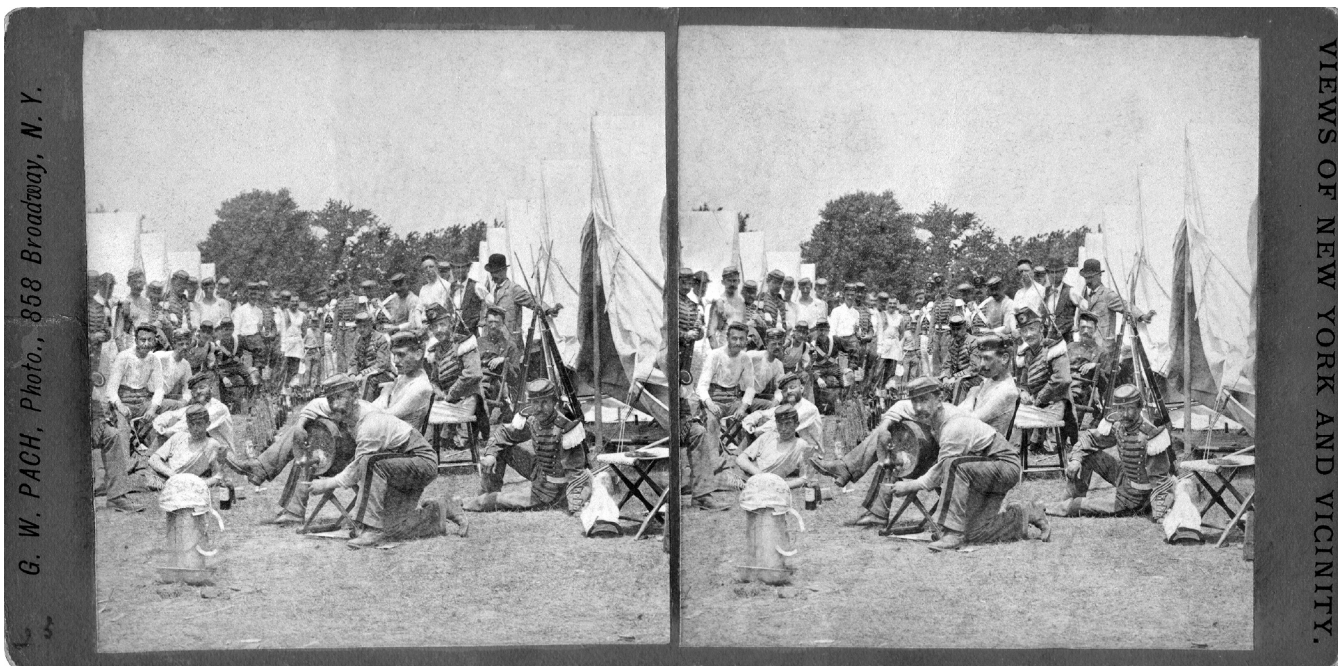


Fig. 6 G.W. Pach, "Camp Washington" Albumen print stereograph, 1876.

(Raymond Holstein Stereograph Collection. The Library Company of Philadelphia.)

ing the Boston Light Guard, the New York 7th Regiment, and the Providence Artillery Corps participated in Philadelphia's huge 4th of July celebration. War vessels in the Delaware River and military encampments in Fairmount Park shot off cannons to announce the holiday and bells throughout the city chimed. More than 10,000 military men in full regalia paraded through the mercilessly hot streets of the city lined with cheering onlookers. "No doubt every man of them, and every boy of the gallant young West Pointers, is

glad of the part he played in the great Centennial celebration of the nation's birthday," penned a writer for the July 5th issue of the *New York Herald Tribune*, "but I question if many of them would be willing to endure again soon what they endured to-day." Little relief awaited them upon their return to their unshaded camp grounds at the Exposition (Figure 7). Three days after the parade, the West Point

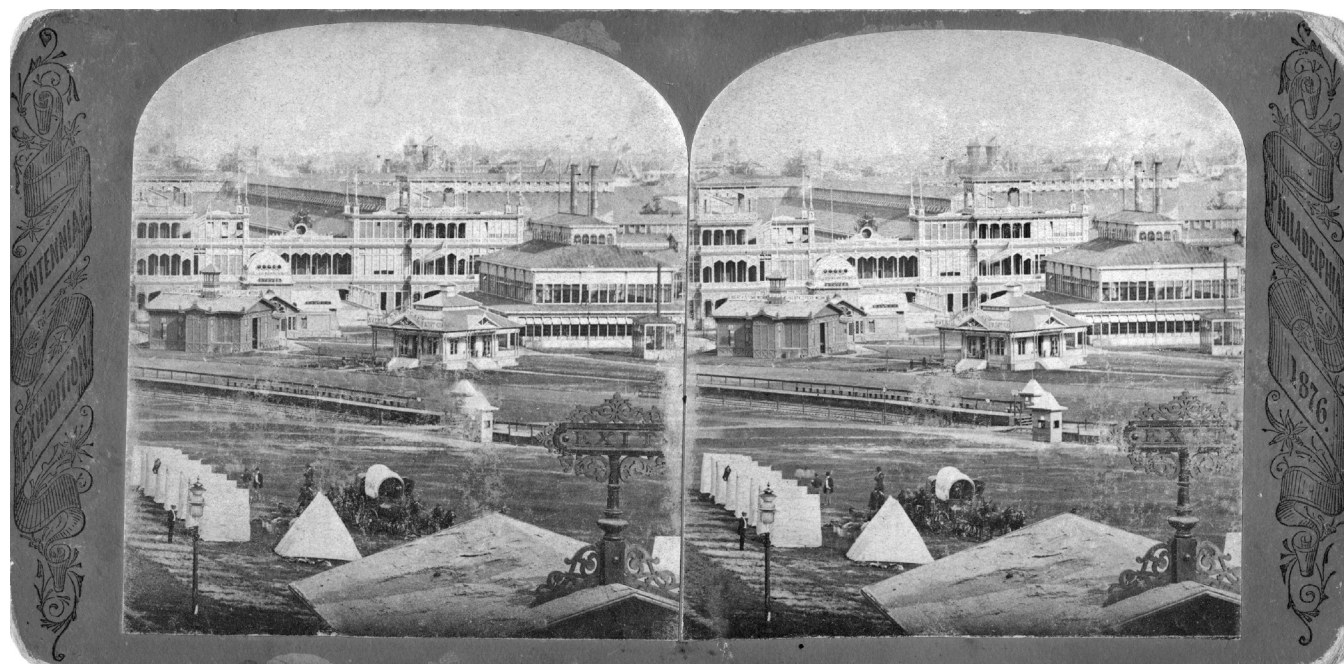
Cadets broke camp and set off back to the Hudson River Valley where slightly cooler temperatures and their regular routine awaited them.

*Sarah J. Weatherwax is Curator of Prints and Photographs at the Library Company of Philadelphia.*

### Author's Note

All of the images in this article are from the Raymond Holstein Stereograph Collection. Mr. Holstein generously donated his approximately 2,000 item Philadelphia-related stereograph collection to the Library Company of Philadelphia in 2011. 📷

Fig. 7 View of Centennial Grounds with West Point Encampment, albumen print stereograph, 1876. (Raymond Holstein Stereograph Collection. The Library Company of Philadelphia.)





# Ray Bradbury

## 1920 – 2012

Ray Bradbury was a legendary science fiction writer whose works were translated into more than forty languages and sold tens of millions of copies around the world. Although his imagination created a world of new technical and intellectual ideas, he had never driven a car and did not have one. There is an excellent full biography for Ray Bradbury on the Internet Movie Database at [www.imdb.com/name/nm0001969/](http://www.imdb.com/name/nm0001969/).

When I was a kid, growing up in the 1950s, I was a big fan of comic books and science fiction. Two of my favorite authors at that time were Robert A. Heinlein and Ray Bradbury. He is probably best known for *The Martian Chronicles* (written the year I was born, 1950) and *Fahrenheit 451*, which was also made into a film, considered a classic.

In the world of 3-D, Ray Bradbury is known as the story writer of *It Came from Outer Space*—one of the better 3-D movies that was made during the 3-D boom of 1953. Although shot in black and white, and on a low budget, it is now considered one of the better of the 1950s 3-D films, and one of the best known. This is also, perhaps, due to the fact that it was converted to anaglyph after its 1953 release, and shown repeatedly in revival screenings for many years. 16mm and 8mm edited anaglyph versions were also made.

This stereo was taken by the late David Hutchison (1946-2000), 3-D photographer, past NSA member, Science Editor for *Starlog* magazine, author of *Fantastic 3-D*, and a personal friend. You can read more about "Hutch" in *Stereo World* Volume 27, Number 1, March/April 2000, or at [www.3dlegends.com](http://www.3dlegends.com). Click on his name at the bottom of the page. Until the very end of his life he was a devoted user of Stereo Realist cameras, and owned several.

Part of Hutch's job at *Starlog* was to come to Los Angeles (from New York) once or twice a year to cover the Hollywood science fiction movie scene. Whenever he did, he always tried to time his visits so that he could also come to the Stereo Club



Ray Bradbury ca. 1982. (Stereo by David Hutchison)

of Southern California (now [www.la3dclub.com](http://www.la3dclub.com)) meetings.

It was during these visits that he took this Stereo Realist 3-D photo of Ray Bradbury in his home. Susan Pinsky and I are pleased to be able to share it with you. If there is a special



corner in 3-D heaven for science fiction fans, I hope that David and Ray are having a good time, sharing their lifetime passions. They are certainly both together in my memories.


– David Starkman

## 12th Annual IMAGE OF WAR SEMINAR

ANTIETAM • OCTOBER 5-7, 2012

*A Detailed Civil War Photography Seminar*

SPONSORED BY:  WITH: 



- \* Battlefield hike with Ed Bearss
- \* Special access to restricted sites
- \* Two 3D photography shows
- \* Free Antietam in 3D book
- \* Wet plate photography by Rob Gibson
- \* Stand where Alexander Gardner and his crew stood 150 years earlier!

[WWW.IMAGEOFWAR.ORG](http://WWW.IMAGEOFWAR.ORG)



# ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

NEW CDV (2 3/4" X 4 3/8")	per 100:	\$9	case of 1000:	\$85
CDV POLYESTER 3-mil 3 3/8" X 4 3/8"	per 100:	\$15	case of 1000:	\$140
POSTCARD (3 3/4" X 5 3/4")	per 100:	\$10	case of 1000:	\$90
4" x 5"	per 100:	\$11	case of 1000:	\$90
STEREO / #6 3/4 COVER (3 3/4" x 7")	per 100:	\$11	case of 1000:	\$100
STEREO POLYESTER (3-mil)	per 100:	\$24	case of 1000:	\$230
CABINET / CONTINENTAL (4 3/8" X 7")	per 100:	\$12	case of 1000:	\$110
#10 COVER / BROCHURE (4 3/8" x 9 5/8")	per 50:	\$12	case of 500:	\$110
5" x 7"	per 50:	\$10	case of 200:	\$35
BOUDOIR (5 1/2" X 8 1/2")	per 25:	\$9	case of 500:	\$110
8" x 10"	per 25:	\$10	case of 200:	\$65
10" x 14" MUSEUM BOX SIZE	per 10:	\$11	case of 100:	\$85
11" x 14"	per 10:	\$10	case of 100:	\$70
16" x 20"	per 10:	\$24	case of 100:	\$160

Russell Norton, PO Bx 1070, New Haven, CT 06504-1070

US SHIPPING (48 States): \$4 per order. Institutional billing. (2009)  
Connecticut orders add 6% tax on entire total including shipping.

# 19th and Early 20th Century Stereoviews For Sale

Over 10,000  
all illustrated, graded  
& priced, (including glass  
views), work by Bedford,  
England, Sedgfield etc.  
Especially strong on UK  
and European views.

Only online at:  
[www.worldofstereoviews.com](http://www.worldofstereoviews.com)

## Diane Rulien, Broker/Realtor



[www.dianerulien.com](http://www.dianerulien.com)

email: [drulien@comcast.net](mailto:drulien@comcast.net)

cell: 503-307-1531

RE/MAX equitygroup, inc., Portland, OR



Certified  
Residential Specialist  
The Proven Path To Success

Call me for all your  
real estate needs,  
*because your home is  
more than just a house.*



Hope to see you at the next  
stereoscopic event or at the  
3D Center in Portland.



The *Stereo World* Index  
Edited by Sherryl & Ernie Rairdin  
(Vol.1 #1 through Vol.34 #3)  
1974-2008 is now available  
as a bound, user-friendly  
hard copy book.

Order directly from [lulu.com](http://lulu.com)  
for \$20.00:

[https://www.lulu.com/commerce/  
index.php?fBuyProduct=5036479](https://www.lulu.com/commerce/index.php?fBuyProduct=5036479)

**STEREO WORLD INDEX**

THE MAGAZINE OF 3-DIMENSIONAL IMAGING, PAST & PRESENT

Version 2.0  
through 2008

Vol 1-1 through Vol 34-03  
1974-2008

by Sherryl & Ernie Rairdin

Author / Article Title

Book Reviews

Cameras

Cover Photographers

Miscellaneous Subjects

Movie Reviews

Personalities & Celebrities

Photographers (modern)

Photographers Publishers (vintage)

Projectors

Viewers

View-Master Reviews



## For Sale

ARCHITECTURE and Design Classics in View-Master® 3D including Frank Lloyd Wright's Fallingwater. For details, visit [viewproductions.com](http://viewproductions.com)

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>

JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum, at [www.3dphoto.net/forum](http://www.3dphoto.net/forum). Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

KEYSTONE "Tour of the World" complete 400 Stereoview set on CD in two formats - PDF and Power Point. Own this famous set for just \$24 Post Paid worldwide. Contact [loban@rogers.com](mailto:loban@rogers.com).

STEREO VIEWS FOR SALE on our website at: [www.daves-stereos.com](http://www.daves-stereos.com) email:

[cdwood@ptd.net](mailto:cdwood@ptd.net) or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. [cave3D@msn.com](mailto:cave3D@msn.com).

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97206.

(A rate sheet for display ads is available from the same address. Please send SASE.)

## Wanted

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, [dick@AlaskaWanted.com](mailto:dick@AlaskaWanted.com).

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, [cmautz@ncn.net](mailto:cmautz@ncn.net).

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. [billleete@juno.com](mailto:billleete@juno.com) Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational

COMIC AND SENTIMENTAL STEREOVIEWS by F.G. Weller for "The Weller Project," an on-line scholarly archive. Fair market value paid. Contributions of scans at a high D.P.I. are welcome. [davism95@nycap.rr.com](mailto:davism95@nycap.rr.com), (717) 574-0268.

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

## Wanted

GREECE stereoviews wanted, glass, paper, tissue, boxes from any year any publisher. Contact me at [vasilis@pantazopoulos.net](mailto:vasilis@pantazopoulos.net)

HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - [kaufman3d@earthlink.net](mailto:kaufman3d@earthlink.net) or call 951-736-8918.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

JA PALMER Views of Atlanta, GA No. 363 Decatur St. Michael Horsey [mihorsey@yahoo.com](mailto:mihorsey@yahoo.com) (301) 247-7326.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinborough Lane, Novi, MI 48374.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, [cynthiaelyce@earthlink.net](mailto:cynthiaelyce@earthlink.net).

## Classified

Buy, Sell or Trade it Here

## Carl's Clean &amp; Clear Archival Sleeves

## Polypropylene Acid Free

Cdv (2-3/4 x 4 3/8)	100 for \$ 9	1000 for \$ 80
Snapshot (3-1/4 x 4-3/8)	100 for \$ 9	1000 for \$ 85
Postcard (3-3/4 x 5-3/4)	100 for \$10	1000 for \$ 90
4 x 5	100 for \$11	1000 for \$ 90
Stereo (3-3/4 x 7)	100 for \$11	1000 for \$100
Cabinet (4-3/8 x 7)	100 for \$12	1000 for \$110
5 x 7	50 for \$10	200 for \$ 35
#10 Cover (4-38 x 9-5/8)	50 for \$11	200 for \$ 35
Boudoir (5-1/2 x 8-1/2)	25 for \$ 9	200 for \$ 60
8 x 10	25 for \$10	200 for \$ 70
8-1/2 x 11	20 for \$10	200 for \$ 85
11 x 14	10 for \$10	100 for \$ 75
16 x 20	10 for \$24	100 for \$200

Total

Priority U.S. Shipping—\$4.90 per order

California Residents add 8.9% sales tax

Grand Total

Carl Mautz

329 Bridge Way  
Nevada City, California 95959  
530-478-1610 Fax 530-478-0466  
[cmautz@ncn.net](mailto:cmautz@ncn.net)

• Order Sleeves or Books online at [www.carlmautz.com](http://www.carlmautz.com)



## Wanted

PARK CITY, UTAH stereo view wanted by enthusiastic collector. I also collect other Park City related items. Thank you, Linda Roberts, 1088 Rubio St., Altadena, CA 91001-2025.

RESEARCHER SEEKING VIEWS of anatomical wax models by the 18th century woman anatomist Anna Morandi Manzolini from Bologna, Italy. Contact Robert Ruben at [robert.ruben@Einstein.yu.edu](mailto:robert.ruben@Einstein.yu.edu) or Robert Ruben, 1025 Fifth Ave., New York NY 10028.

SALVIN'S COPAN set. [aosford@yahoo.com](mailto:aosford@yahoo.com).

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF BLACK HILLS by Mitchell, Rodocker, Angell, Stiff, Pollock, Leonard and others. Kolbe, 1301 S. Duluth Ave., Sioux Falls SD 57105, (605) 360-0031.

STEREOVIEWS OF THE DANISH West Indies (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by "Holt & Gray." Contact: Michael Sheen, 6249 Frydenaog - 49, St. Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or [mosheen@islands.vi](mailto:mosheen@islands.vi).

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to [dsundman@LittletonCoin.com](mailto:dsundman@LittletonCoin.com), or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

## Explore the World of 3-D Imaging, Past & Present, in **STEREO WORLD**

Only \$32 a year!

National Stereoscopic Association  
P.O. Box 86708, Portland, OR 97286

## Girlie Magazines have never seemed so real as this collection of hips, lips and comic strips!

*Shh!* features sexy, playful, nude pin-up photography in the vein of vintage men's magazines, with full page comics, and adult humor peppered throughout the entire 36 pages of nude photos and erotic art, all of which is viewed in amazing 3-D, allowing you a sneaky peek around every naked nook and curvy cranny to see details and realism missed in traditional "flat" magazines! Also, see vintage 3-D photos from the 1950's and 60's featuring topless tarts and nude cuties. Plus, amateur 3-D photos sent in from readers!



Order yours today from  
[www.Shh3D.com](http://www.Shh3D.com) or send a check  
or money order for only \$20 to:

**Shh! Productions**  
P.O. Box 621  
Battle Creek, MI 49016



## Berezin Stereo Photography Products



### 3D HMD

Head mounted display for  
3D Visualization. **\$1195.95**



### NuView Camcorder Adapter

Shoot 3D Video with your  
Camcorder **\$199.95**



### 3D Lens in a Cap

Convert your SLR camera  
to 3D. **\$59.95 (109.95  
for Digital).**



### 3D Shutter Glasses

From \$15



### 3D Glasses

Polarized, anaglyph...



### Loreo 3D Camera

Shoot 3D, develop  
anywhere **\$59.95**



### 3D Books...Many titles



### Mounting Supplies

Slip-In  
Gepe Glass Mounts  
RBT Mounts  
Heat seal Mounts (RMM  
and Others)  
Q-View Mounts  
Tabs  
Instructional books  
Mounting Guide



### 3D Slide Viewers

Realist  
2x2x2  
Achromatic  
Lighted  
Halogen Bulbs



### 3D Print Viewers

Monitor Viewers  
Viewmagic  
Pokescope  
Screenscope  
Lorgnettes  
Holmes Stereoscopes  
Cardboard Viewers



### Huge selection of New Viewmaster Reels!

### BEREZIN STEREO PHOTOGRAPHY PRODUCTS,

21686 ABEDUL, MISSION VIEJO, CA 92691 USA

PHONE (949) 215-1554, FAX (949) 581-3982

WEB SITE: [WWW.BEREZIN.COM/3D](http://WWW.BEREZIN.COM/3D) EMAIL: [INFO@BEREZIN.COM](mailto:INFO@BEREZIN.COM)

WE TAKE ALL MAJOR CREDIT CARDS. VISIT OUR ONLINE WEB STORE, WRITE OR  
CALL FOR CATALOG



**Image3D**  
EVERYBODY LOOKS

**Amaze and delight your friends in 3D** with a vintage style Reel and Viewer from Image3D, customized with your own pictures and words. Build your reel online with your 2D photos and words. Or, upload your 3D photography for a fully immersive experience.



**As low  
as \$8**

in larger quantities

Go to **IMAGE3D.COM** or find us on    

# OVER A BILLION SERVED!



WELCOME TO  
AMERICAN PAPER OPTICS -  
**MAY I TAKE  
YOUR ORDER,  
PLEASE?**

**That's no short order!** After manufacturing over 1,000,000,000 paper 3D glasses, we know we can satisfy your taste for 3D. American Paper Optics, the world's leading manufacturer and marketer of 3D glasses and 3D products, is your one stop source for anything 3D. A variety of frame styles, specialty optics, full color printing, and intricate diecutting capability make it easy for you to "Have it your way."

**Our menu of 3D glasses include:**

- Anaglyphic (red/cyan - red/blue - red/green)
- Polarized (linear - circular)
- Pulfrich- Dark/clear (television & video)
- Diffraction- rainbow effect (3D fireworks)
- Decoders (red or blue for hidden messages)

**Really hungry for great 3D? American Paper Optics is the exclusive manufacturer of:**

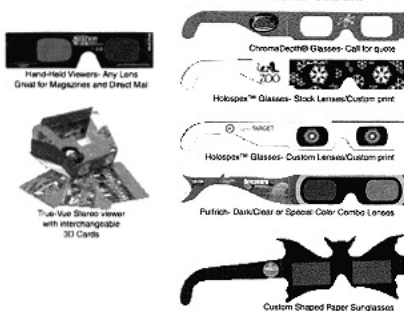
- ChromaDepth® 3D (Clear Lenses that create amazing 3D effects from Color)
- HoloSpex® (holographic images floating on points of light)
- True Vue 3D (our unique line of patented stereo viewers)
- ColorCode 3-D™ (Amazing New Danish 3D system)

Satisfied customers have included National Geographic for 20,000,000 anaglyphic glasses and Discovery Channel for 6,000,000 pulfrich glasses for *Shark Week in 3D*. Talk about fresh "seafood": Over 5,000,000 Radio City Music Hall patrons have lined up to wear our polarized glasses to view the *Christmas Spectacular in 3D*. We produced 3D delicious delights for the March 2005-2008 issues of Nickelodeon Magazine in 3D. We turned the NBC show *Medium* into eye candy with more than 10,000,000 3D inserts distributed via TV Guide. Nearly 7,000,000 readers went "Swimming" in 3D with our glasses in the 2007 Sports Illustrated Swimsuit edition in 3D. We spiced up the 3D DVD market, cooking up 20,000,000 3D glasses for *Shrek 3D*, 16,000,000 for *Barbie Pegasus 3D*, and 40,000,000 for *Hannah Montana 3D*. Recently, we have served up the best 3D effects on DVD for such titles as *Journey to the Center of the Earth 3D*, *Polar Express 3D*, and *Fly Me to the Moon 3D*, as well as over 125,000,000 glasses for 3D commercials during Super Bowl XLIII. Our drink menu has included 3D projects for Van Gogh Vodka, Zima, Budweiser, Coca-Cola, and Coors Light. **Thirsty for more? Call us and we will serve you up a shot of 3D!**

**REGULAR ORDERS**



**SPECIAL ORDERS**



2995 Appling Road, Suite 106 • Bartlett, TN 38133  
901-361-1515 • 800-767-8427 • FAX 901-361-1517

[www.3dglasonline.com](http://www.3dglasonline.com)



# Jefferson Stereoptics

& Saddy Consignment Auctions

John Saddy 50 Foxborough Grove London, Ontario N6K 4A8 CANADA

Tel: (519)641-4431 Fax: (519)641-0695

Email: [john.saddy.3d@sympatico.ca](mailto:john.saddy.3d@sympatico.ca)

Website: [www.saddyauctions.com](http://www.saddyauctions.com)

## CONSIGNMENTS WANTED:

I can arrange packing and shipping from ANYWHERE ON EARTH.

(In very special cases, I can chip in on shipping or even fully pay for it.)

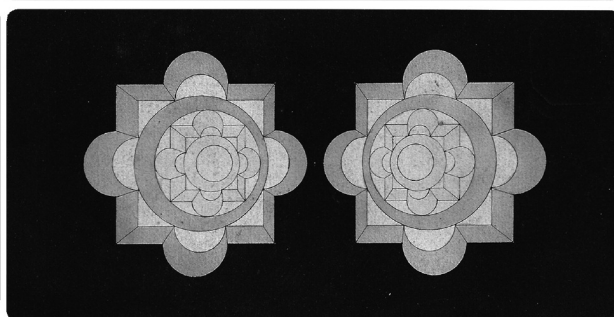
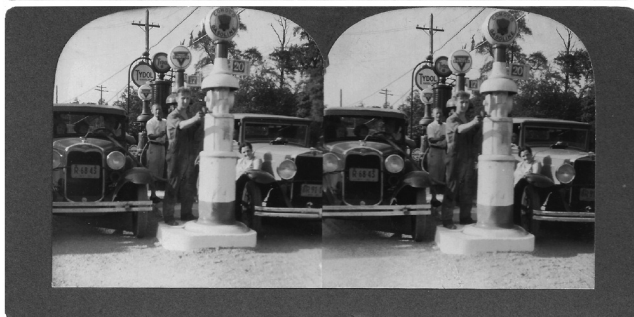
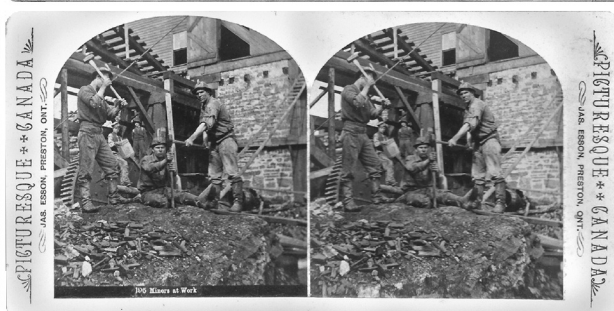
I also can arrange pickup in my general geographical area (600 mile radius?)

In such cases, all you need to do is open the door to allow in the packers and shippers.

All Bids are in U.S. Dollars but I can pay consignors in the currency of their choice.

I have been honored with the consignment of the Stereoview Boxed Set Collection of the late Harry L. Newman and will be offering it for sale through my auctions.

It is the most comprehensive (known) boxed set collection in the world.



*Please see my Website for more information.*



